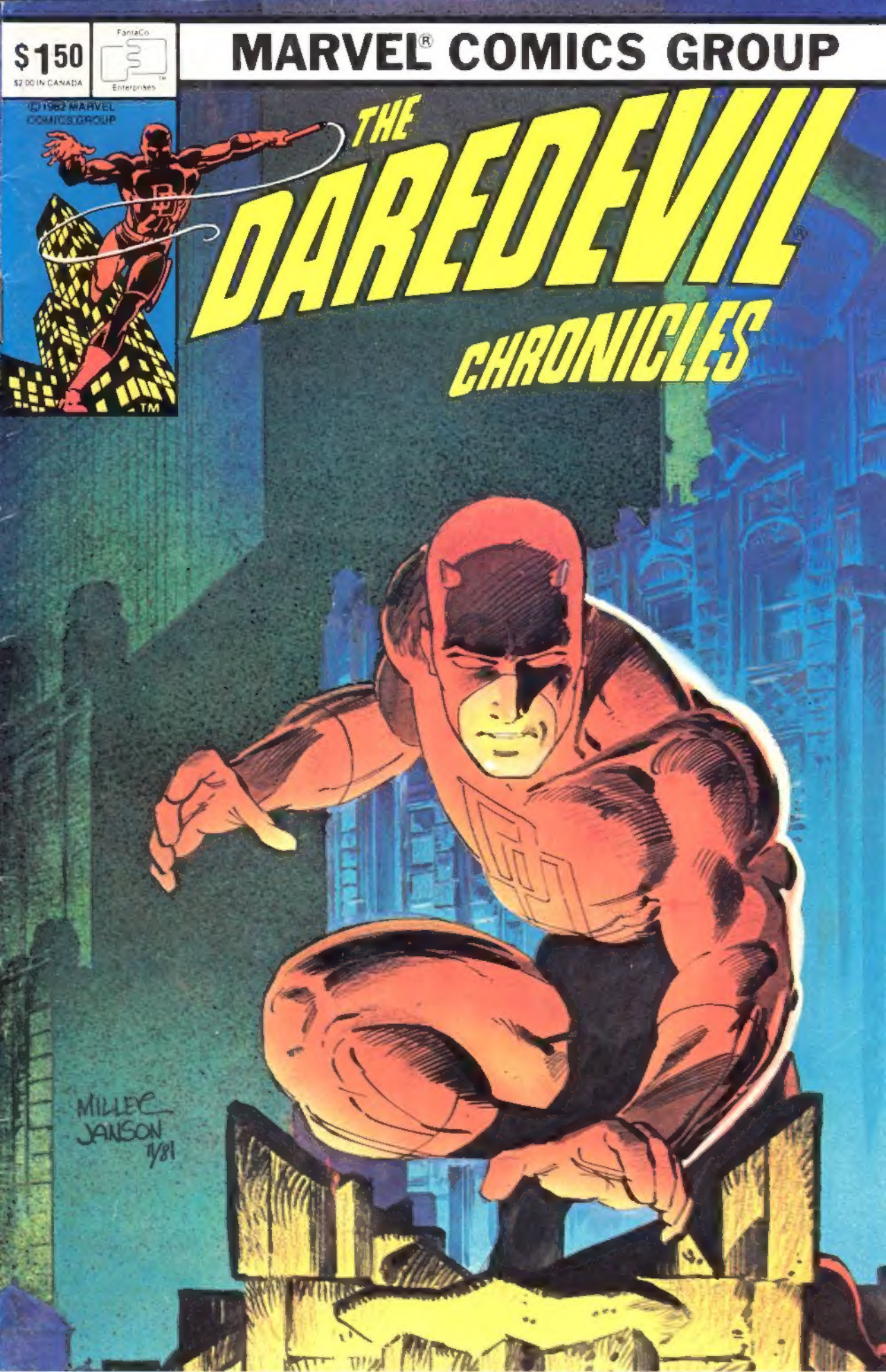
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MILLER JANSON 11/81

"He told them all he'd meet them on the rooftop."

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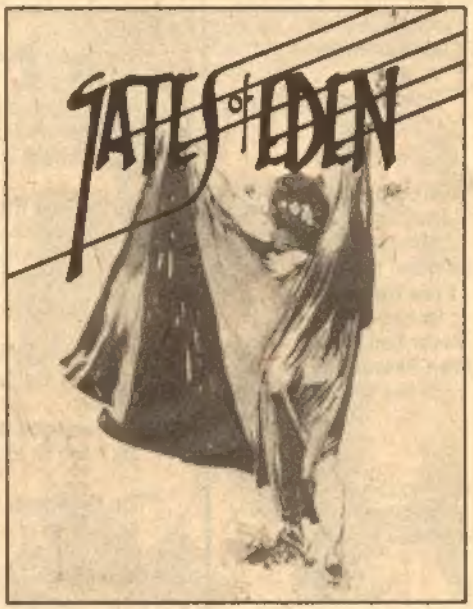

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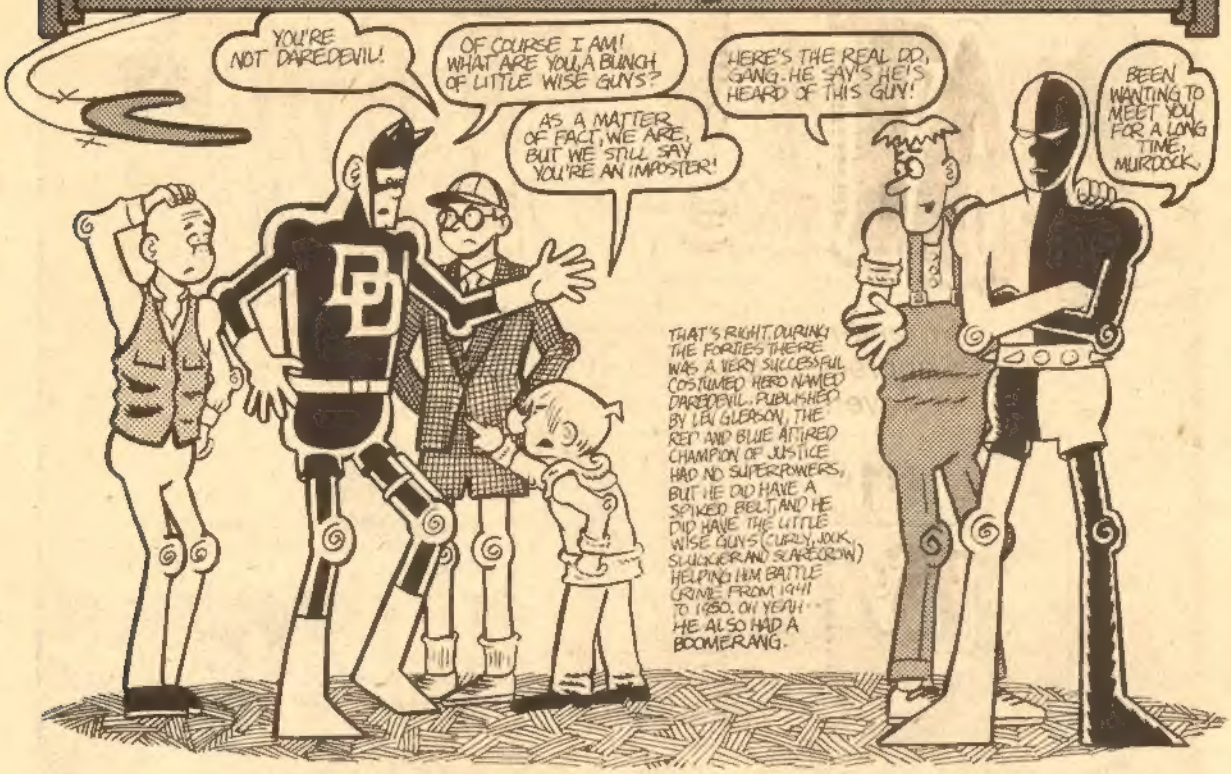
D.D.'S FACTS & FANCIES

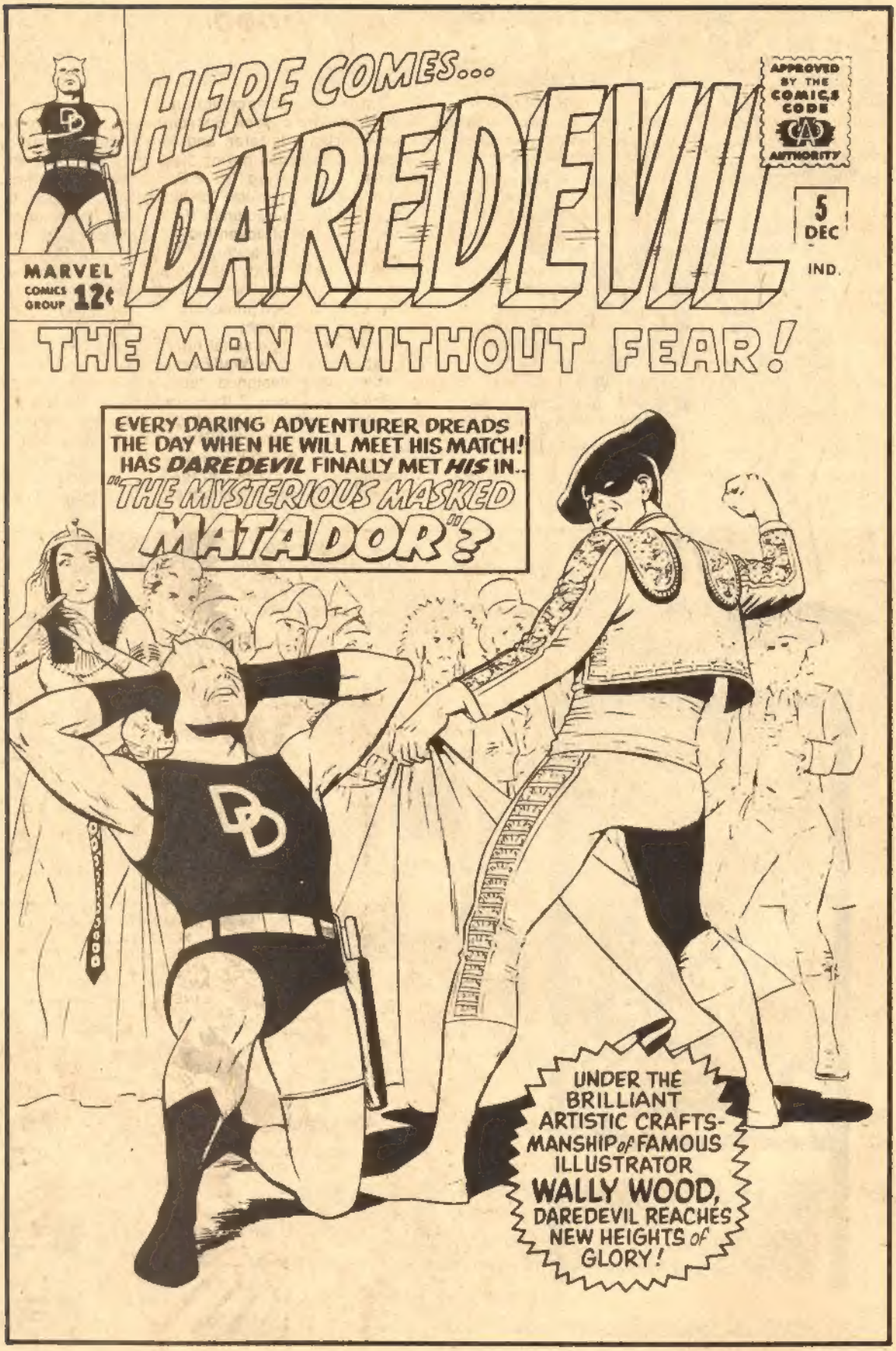

YOU'RE NOT DAREDEVIL!
OF COURSE I AM! WHAT ARE YOU, A BUNCH OF LITTLE WISE GUYS?
AS A MATTER OF FACT, WE ARE, BUT WE STILL SAY YOU'RE AN IMPOSTER!
HERE'S THE REAL DD, GANG. HE SAYS HE'S HEARD OF THIS GUY!
BEEN WANTING TO MEET YOU FOR A LONG TIME, MURDOCK.
THAT'S RIGHT, DURING THE FORTIES THERE WAS A VERY SUCCESSFUL COSTUMED HERO NAMED DAREDEVIL, PUBLISHED BY LEV GLEASON, THE RED AND BLUE ATTIRED CHAMPION OF JUSTICE HAD NO SUPERPOWERS, BUT HE DID HAVE A SPIKED BELT, AND HE DID HAVE THE LITTLE WISE GUYS (CURLY, JOCK, SHUGGER AND SCARECROW) HELPING HIM BATTLE CRIME FROM 1941 TO 1950. OH YEAH: HE ALSO HAD A BOOMERANG.

THEN, AFTER I LEFT NATASHA, THERE WAS THAT FLING I HAD WITH BIANCA...
ITAYIRA
RANDOM NOTE: WHEN STEVE GERBER WROTE DD #100 BACK IN '73, HE HAD DAREDEVIL RECOUNT HIS CAREER FOR THE BENEFIT OF JANN WENNER, FOUNDER OF ROLLING STONE MAGAZINE. SO I WANNA KNOW HOW COME THE HULK'S THE ONLY ONE WHO'S EVER MADE THE COVER OF THAT RAG??

URI GELLER, FAMED ISRAELI PSYCHIC, NOTED FOR HIS ABILITY TO BEND KEYS THROUGH SHEER FORCE OF WILL, TEAMED UP WITH DARE DEVIL IN #133, 1976, TO STOP ALL THE BANK ROBBERIES IN N.Y. CITY BY RENDERING ALL THE KEYS IN ALL GETAWAY CARS INOPERABLE!

FOGGY NELSON IS ACTUALLY THE LONG LOST THIRD SON OF OZZIE AND HARRIET!

by FRED HEMBECK © 1982 (apologies to Mort Drucker)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UNDER THE BRILLIANT ARTISTIC CRAFTS-MANSHIP of FAMOUS ILLUSTRATOR WALLY WOOD, DAREDEVIL REACHES NEW HEIGHTS of GLORY!

The Devil and Wally Wood

by Steve Webb

It began dramatically, with a "personal note" at the beginning of *Daredevil* issue 5: "Marvel wants to personally thank Bill Everett, and Joe Orlando and Vince Colletta (who drew the first four DDs), for helping us launch the most successful new feature of the year.

"This famous trio, three of comicdom's all-time greats, donated their time and talents until we could find a permanent artist of sufficient stature to continue this highly-praised series.

"And now, we've found him! With no further ado, we announce our newest creative team: Stan Lee, writer. Wallace Wood, illustrator."

Seven issues has to be one of the shortest "permanent" residencies an artist has had with a comic book. Yet Wally Wood made a significant impact with those issues, as he had on so many projects before.

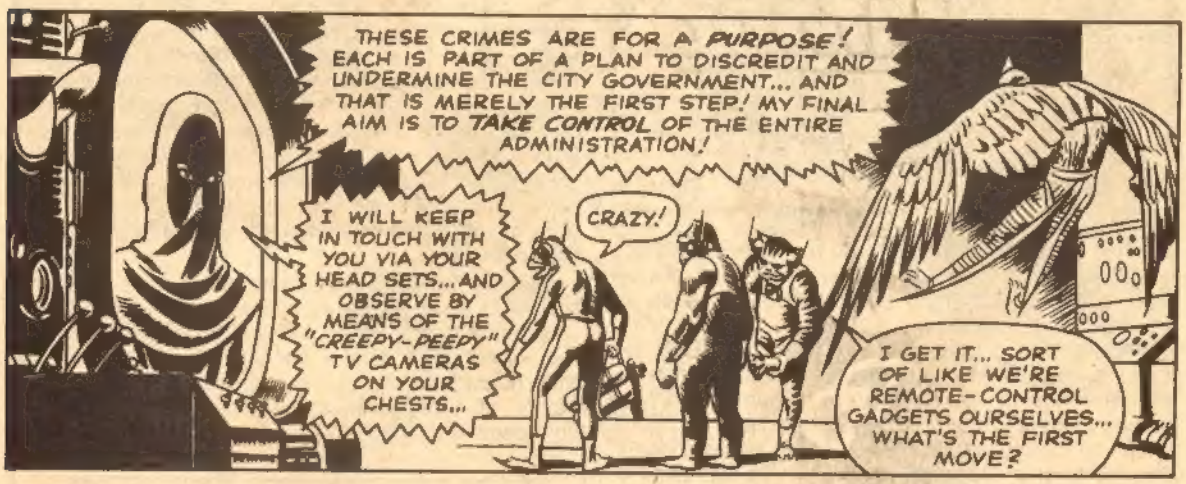
Wood was 37 when he began drawing *Daredevil*, a veteran of 15 years of steady work in comics, comic strips and science-fiction illustrations. According to *The Comic Book Encyclopedia*, he began his comic work as a letterer, and free-lanced artwork to several comic groups during 1949 and 1950. He came into his own working for E.C. in the early fifties, and became very popular for his realistic art and exacting detail in the science fiction and shock titles. He had his share of adventure work assisting on syndicated comic strips such as "Terry and the Pirates," "Prince Valiant," and "The Spirit." He has other credits, most notably his work for *Mad*, but the preceding gives a good indication of how qualified he was to do *Daredevil* right.

Just below the "personal note" in issue 5, the readers got a hint of what Wally would be doing, in a note that said he'd redesigned "certain portions of DDs costume." With issue 7 that would mean Daredevil's yellow and black outfit would give way to a deep red uniform. It was more devilish in appearance, and it remains the Man Without Fear's costume to this day.

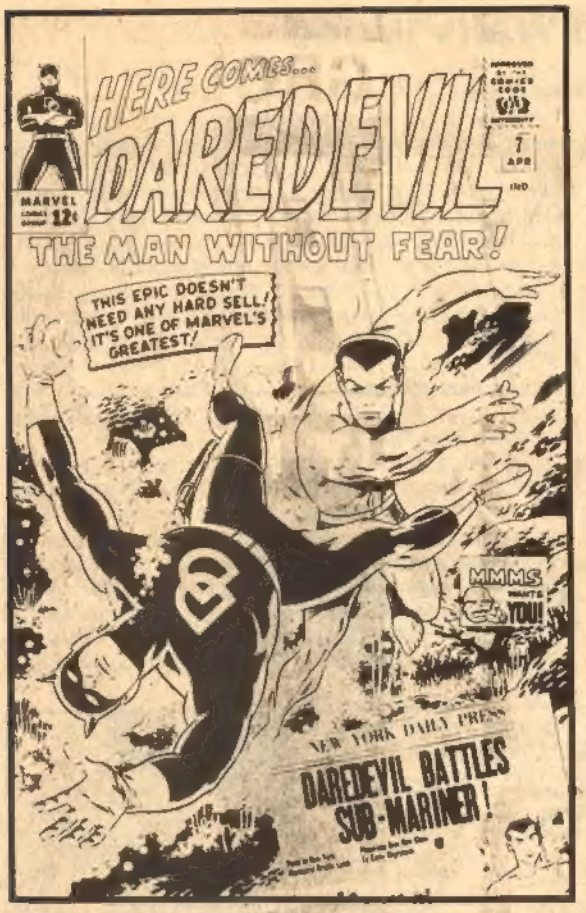
That first issue introduced the Matador. A costume-party setting for one of the principal battles combined

---

Steve Webb is a reporter for the Knickerbocker News *in Albany, NY.*


THESE CRIMES ARE FOR A PURPOSE! EACH IS PART OF A PLAN TO DISCREDIT AND UNDERMINE THE CITY GOVERNMENT... AND THAT IS MERELY THE FIRST STEP! MY FINAL AIM IS TO TAKE CONTROL OF THE ENTIRE ADMINISTRATION!
I WILL KEEP IN TOUCH WITH YOU VIA YOUR HEAD SETS... AND OBSERVE BY MEANS OF THE "CREEPY-PEEPY" TV CAMERAS ON YOUR CHESTS...
CRAZY!
I GET IT... SORT OF LIKE WE'RE REMOTE-CONTROL GADGETS OURSELVES... WHAT'S THE FIRST MOVE?

TONIGHT YOU WILL STRIKE SIMULTANEOUSLY...
CAT MAN! YOU WILL USE YOUR INFRA-RED VISION AND THE BLACKOUT DEVICE TO BYPASS ALL THE ALARM SYSTEMS AND ROB THE CITY TREASURY!
APE MAN! YOU WILL USE YOUR ACROBATIC SKILL TO ENTER THE PENTHOUSE OF MILLIONAIRE ADAM TOWNES AND STEAL HIS PRICELESS RAJAH RUBY!
BIRD MAN! YOU WILL RAID THE CITY ARCHIVES AND REMOVE ALL RECORDS OF PAST ELECTIONS!
...AND FROG MAN! YOU WILL ENTER THE SEWER SYSTEM AND CUT ALL POWER AND COMMUNICATION LINES... THAT SHOULD COVER FOR THE OTHERS!
5



with the Matador's intricate outfit to showcase Wood's very comfortable hand at detail. The action scenes were rather ordinary, but the plot probably called for it.

Issue 6 was a little different. Lee and Wood put together a villainous team similar to the Enforcers—it even included the Ox—led by a purple and blue garbed character called Mr. Fear. His "power" was a chemical that caused irrational fear in his opponents. But his bizarre appearance—a villain in the class of Mysterio and Kraven the Hunter visually—was too good to give up just because he had a limited schtick. My theory is that Wood's Fear character was influential almost a year later, in John Romita's development of Daredevil's most interesting early foe, the Masked Maurauder (Romita's difficulty developing new villains during his long stint on *Spider-Man* would support this).

The new costume debuted in a battle with Sub-Mariner, skillfully plotted by Lee around Prince Namor's intention to sue the surface world in a New York City courtroom. Lee included the story in his book *Marvel's Greatest Superhero Battles*, noting that Wood "lent to the story . . . a feeling of authenticity that dominates every page." He credited Wood with giving Namor a sense of majesty. The battle scenes were enhanced by Daredevil's new costume, which was perfectly suited to Wood's clean drawing style.

But that issue, and the one following it, which features the first appearance of the Stilt-Man, showed his independence too. He used newspaper frontices on both covers to describe his illustration. But at a time when Marvel was sticking "The MMMS Wants You" posters in its street scenes, Wood did not draw the *Daily Bugle*. Instead, we got *The New York Daily Press*, looking like a broadsheet version of the *Daily News*.

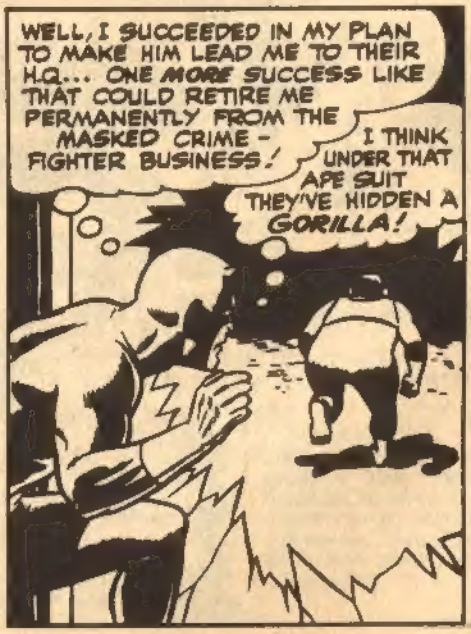
Stilt-Man would be the only major villain Wood created for *Daredevil*, his appearance seemingly a product of his science-fiction expertise. The issue also introduces a secret apartment Murdock rented under an assumed name, perhaps a foreshadowing of the Matt and Mike Murdock dichotomy that would mark Daredevil's identity during the mid-'60s.

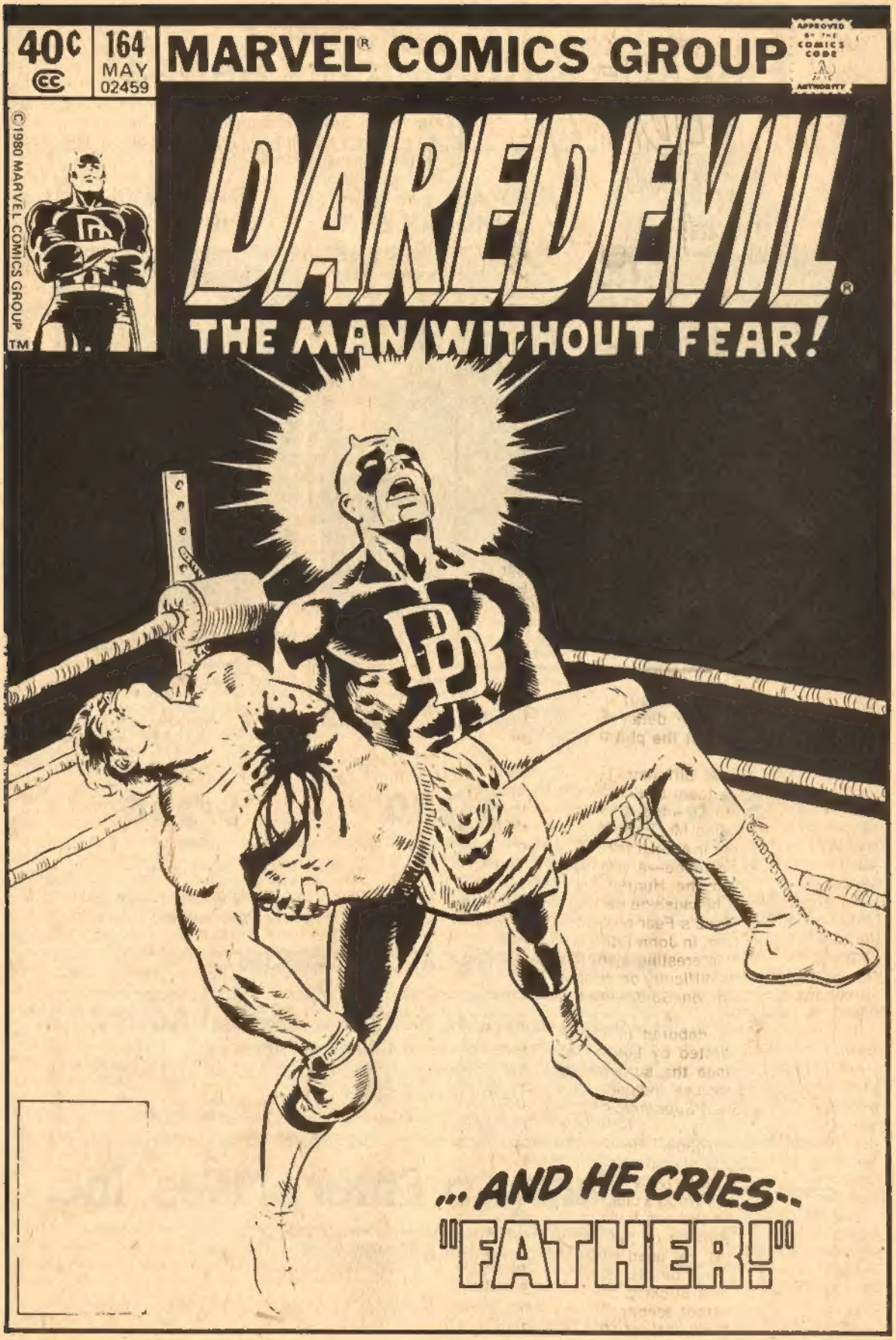
Although Wood did only two more stories for *Daredevil*, those stories were classics. In one, the sightless attorney goes to Europe, presumably for an eye operation. Once there, he is held captive by a ruthless duke, along with other greats in science and the humanities. In issues 10 and 11, Daredevil battles the colorfully costumed mob of the organizer, a character in the Crimemaster/Big Man mold, who is the hidden force behind a new political party that recruits Foggy Nelson to be among its candidates. The costuming and battles in this story, combined with the knights and castle setting of issue 9, offered readers Wood's best work with the strip just before he cut out.

He would go on to do work for most of the major companies, and returned to *Daredevil* to ink one last cover, issue 164, which Miller pencilled. It was just lying around the Marvel offices when Wood came in looking for work; so he inked it.

But evidentally the concept of the flawed superhero—one who gained his power at the expense of an ability basic to everyday life—struck a responsive chord in the artist. Surely his experience on *Daredevil* played a part in his work the following year when he created the T.H.U.N.D.E.R. Agents for Tower Comics. Those heroes were often derivative of other comic groups' characters, but they were distinguished by the flaw—Lightning's shortening of his life span each time he used his superspeed, being the most pronounced.

Besides establishing Daredevil's character, and making it possible for John Romita and Gene Colan to develop it in the way they did in following issues, the introduction of the T.H.U.N.D.E.R. Agents, and their respect among comic circles to this day speaks highly of that seven-issue residency's impact on comicdom. ■


WELL, I SUCCEEDED IN MY PLAN TO MAKE HIM LEAD ME TO THEIR H.Q... ONE MORE SUCCESS LIKE THAT COULD RETIRE ME PERMANENTLY FROM THE MASKED CRIME-FIGHTER BUSINESS!
I THINK UNDER THAT APE SUIT THEY'VE HIDDEN A GORILLA!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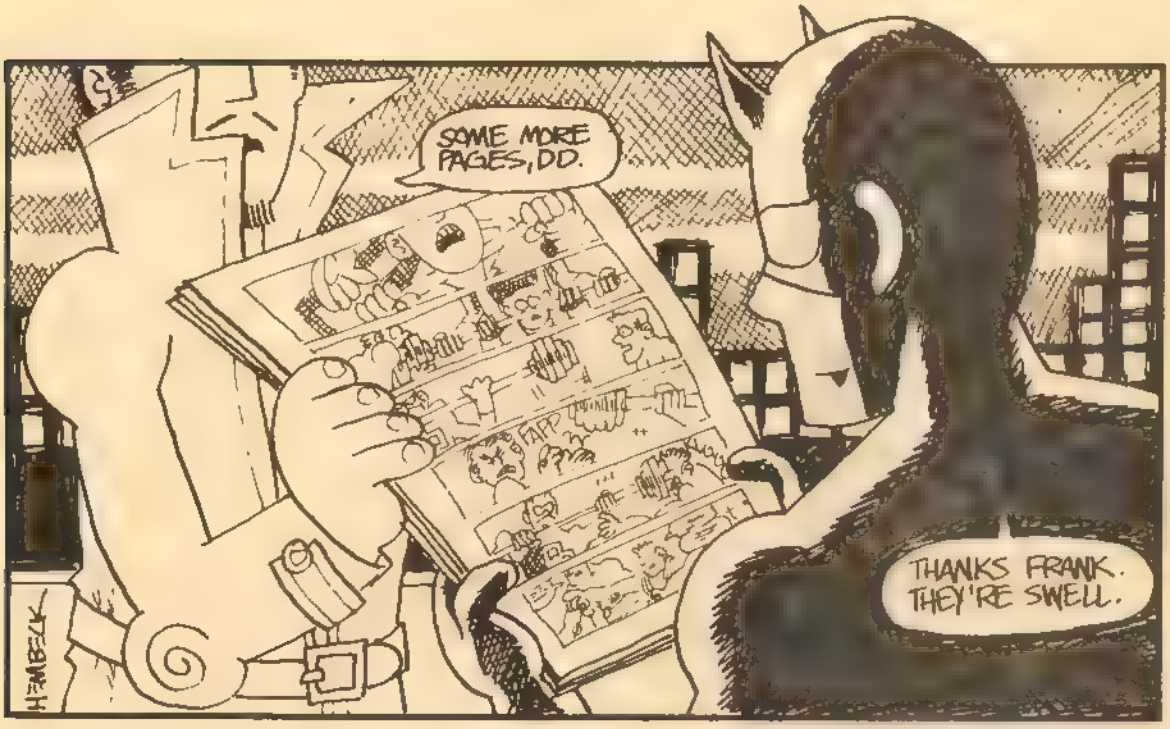


by Peter Sanderson

(Editor's note: This interview was conducted over a five-hour period one afternoon in November 1981 at Frank Miller's apartment.)

PETER SANDERSON: How did you first start working on *Daredevil*?

KLAUS JANSON: Somebody—I think it was Shooter or the other guy at the time—said they had some really hot guy doing *Daredevil* which was you [Frank Miller] and they asked me if I wanted to do it. I had gotten off the book, I think shortly before Bob Brown left.

PS: You had been doing it in the past, then?

KJ: Yes, pretty regularly. And they kept on hyping Frank, [saying] this guy's great. They showed me the *Spectacular Spider-Man* that you [Miller] had done and the two part *Marvel Team-Up*. I said well, he does a lot of buildings and I like to do buildings, so okay I'll give a crack at it, and that's how I got involved in it as a regular assignment. We didn't even know each other at the time.

FRANK MILLER: That *Spider-Man* job that you mentioned was really what got us together on the assignment. I did I think two issues of *Spectacular Spider-Man* each with Daredevil as guest star and on the strength of that Shooter recommended me for Daredevil's title when Gene Colan quit.

PS: Was Daredevil a character you always wanted to work on?

FM: No

PS: Why not?

FM: I hadn't read it since I was a little kid and I didn't really remember which one he was at first. Spider-Man was really one of the characters I wanted to work on, but the *Daredevil* stuff had never really been my meat when I was a kid.

PS: So how long did it take you before you decided you liked *Daredevil*?

FM: Well, doing the *Spider-Man* story I really enjoyed the character [of Daredevil] and the age of the character. The way that he related to the city seemed even then to be peculiar to him. Stunts had to be much more down to earth. He didn't have Spider-Man's strength or agility, so he had to work his way across town rather than jump a building to halfway down the block. He's much more a gymnast using the city as a gymnasium.

PS: So it was the fact that he was a normal person apart from his super-sense that appealed to you.

FM: Yes

KJ: There were only two characters I really wanted to do when I was a little kid. Daredevil was one and Batman was the other, I still have the sketches I did of Daredevil when I was in seventh grade. I think *Daredevil* is the only book that I have a complete collection of. I had a very personal affinity with the character when I was in seventh grade

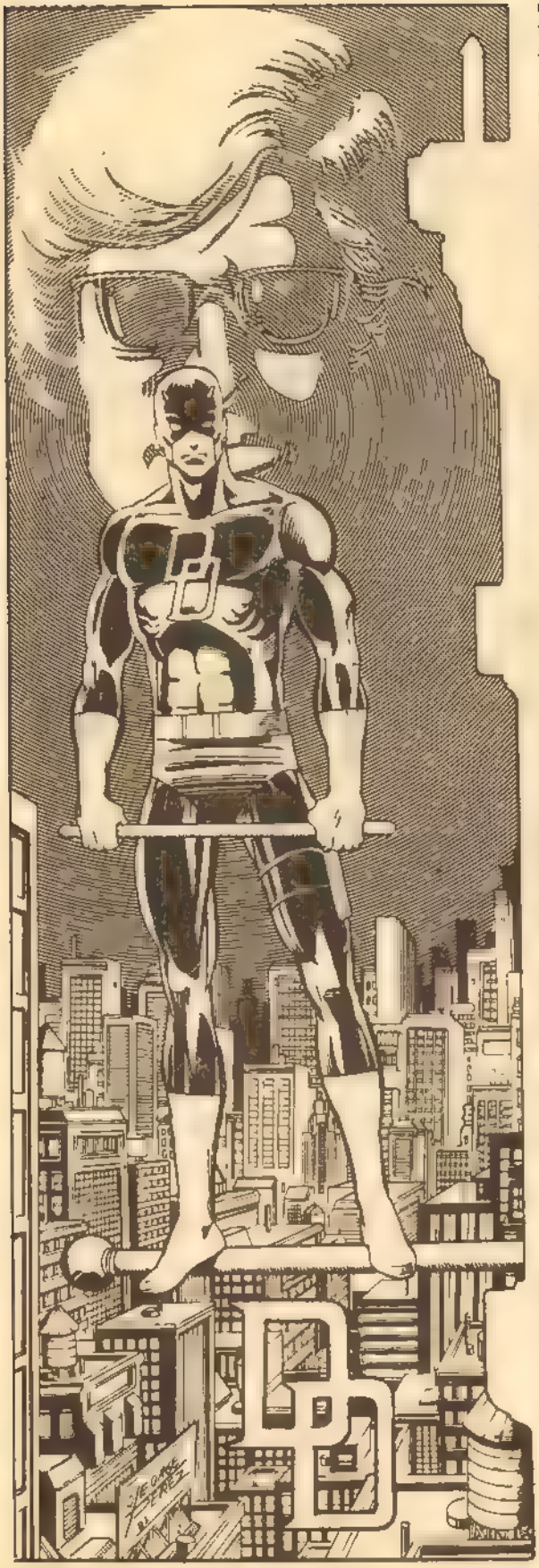
PS: What did you like about him the most?

FM: Not many people know this, but Klaus is blind! [Laughter.]

KJ: I don't really know. I don't think I would enjoy analyzing why I had an affinity to him at the time, I think probably because he had spunk. He was blind but he didn't give up. He trained hard to get where he was, he worked very hard to get where he was, both as Matt Murdock and as Daredevil and it was something I identified with

PS: That also applies to Batman doesn't it, that he's

Peter Sanderson is a well-known writer in the comics media.



not born with super-powers? Jules Feiffer once wrote that Superman was born that way, but that Batman was somebody that anyone could be if you just work hard.

KJ: Yeah, I think that's what it was, the possibility that perhaps I could be something great or bigger or better

FM: Also, I always felt that Superman was something of a bully. He never seemed to be the underdog in stories. I'm much more interested in a character who works at a disadvantage and who has to think all the time. Another thing that very few people think about, is that Daredevil is an intelligent character. He has to be because he's always playing detective with the world around him He has no vision and so he has to piece together where he is and what is going on around him from clues that might not be enough for a less intelligent character

PS: Which is, of course, another similarity between him and Batman.

KJ: I think there's also a great affinity in this whole idea of a secret identity and what it does to little kids, the possibility of being somebody else, the possibility of not being what your parents wanted you to be and your rebelling—the whole idea of parental rebellion and separation. You could write books about why comics are popular with kids of certain ages.

PS: Of course, the concept of secret identities applies to an awful lot of characters.

KJ: Right. I also like the whole idea of Batman and Daredevil being shadowy characters. There are only a handful of people who know me, I'm pretty much a shadowy character.

PS: What is it that you both like about each other's work, and that you find most enjoyable about working with each other?

FM: Mostly I think that what I enjoy is the fact that it's such a tight collaboration that it almost manages to be one person's work sometimes—at least that's how I read it. I think Klaus and I are in basic agreement about what we're doing. Some relationships between creative people exist on tension—two people pulling in different directions much the same way Lennon and McCartney were supposed to have determined the Beatles' sound, by their disagreements rather than by their agreements. I don't feel that this is the case in *Daredevil*'s. There's much less wasted effort going on. My deciding to do something and Klaus deciding that it should not be done—there doesn't seem to be a fight there; rather the two of us are pulling in the same direction.

KJ: I agree with that. Specifically what I like about Frank's pencils are the imaginative layouts that he uses, which gives me quite a free range of possibilities to fulfill. I have to think a lot when I'm doing Frank's stuff There's so many possibilities, there's so much potential. Personally speaking, I like the fact that I think, out of any penciller I've ever worked with, Frank has given me the most freedom and the most respect, and I appreciate that a lot. I mean there is never any point where he says I should not have done this or I've gone over an imaginary boundary or anything like that. He really just lets me do what I want to and if it doesn't work, he won't say it doesn't work. He has enough faith and enough trust in me that in the next issue I'll do something better or work out the problem. There's just a lot of respect and I think it's a mutual respect.

PS: What kind of overall look do you think that *Daredevil*, as a series, should have?

FM: I would say that the inking is determining certain things about the look.

KJ: What I'm trying to do in my work, and its different on *Daredevil* than on *Batman* or, say, *Raiders of*

the Lost Ark, is that because of the range of freedom that Frank allows me—I hesitate to use the word expressionism—but there is so much emotion in the line, in just the simple basic line I put down on the page. I'm not even talking about designs and blacks or storytelling by color, you know, like a red indicating anger, I try to indicate the anger in the actual line I put down. If I put only one line down, I want that line to look angry. That's how I use the word expressionism; it's very specific. If Matt Murdock is sitting down at a table and he is depressed, I try to make that table look depressed. If his shoulders are slooping, the drawers in the table are slooping. I mean really go for it. All the work I do, everything including the coloring, is always based in reality. I can color people green or make people look old in certain panels or young in certain panels. It's always based in reality. I won't do it if I can't rationalize it. It's got to make sense.

PS: So you would define expressionism as a heightening of reality to create a certain effect?

KJ: Heightening or bending.

FM: Another thing or look that is part of the look of *Daredevil*, and it's done very consciously at the layout stage is that I see the city as a series of rectangles encasing organisms. We are soft little creatures that walk around these big concrete rectangles. One of the things I do is to use the shape of the page and the shape of the panels to emphasize that, often to make it more claustrophobic. I have not yet come to a situation where I would use a tilted border between panels. I don't believe I'm likely to run into a situation where I would do that in *Daredevil*, because part of what makes the art successful is that the rectangles get so extreme and they so dominate the overall look of the book, that that says many things about the city and how the characters relate to it that don't have to be in words or illustrations.

PS: When we say rectangles, they could also be rec-

tangles in the sense of very tall skyscrapers, in the sense of height as well as width?

FM: All I meant was that architecture is basically rectangular, cubic—whatever, and we are not. The scenes that I most enjoy are scenes when Daredevil is moving across town. I am able to use the rectangular page, break it into further rectangles in the shapes of panels, make the buildings into more rectangles inside those panels and have Daredevil, who is all curves, bouncing about. It makes for some very enjoyable work

PS: Would this relate to an idea that Daredevil's New York is a claustrophobic city filled with crime, that the city is in some sense a trap and that Daredevil is one of the few people who can literally and figuratively bounce around and over it?

FM: I don't know. Certainly that's part of the feeling one gets living in the city, but I do not regard New York as a trap, not in the way I would regard most of the rest of country as a trap But, certainly there are very restricting forces at work in the city. It's not an easy place to live in and the image of a guy in tights bouncing around with total freedom is. . . . Part of what you suggested might be true. It implies something about New York that I really wouldn't say

PS: I wasn't saying New York in general, I was saying the New York we see in *Daredevil*, this particular side of New York, not picnics in Central Park.

FM: Right.

KJ: I think just to go off on a tangent, when Frank was talking about the rectangles, of how much thought goes into what he's doing, there's an attitude among fans who think they know about comics. My first run in with this attitude was from my mother who thought comics were done by machines, who couldn't believe people were actually doing them. And that's not an uncommon attitude, either. But I am amazed listening to Frank. The amount of thought that goes into the work is not a haphazard thing. It's very well thought out; it's very keenly thought out. I think Frank's very conscious of everything he does and I'm very conscious of everything that I do. There's a lot of thought that goes into it.

FM: When you were talking about the expressionism, one of the ways that that's meant . .

PS: First maybe we should define it for the readers, at least the way that you define it

FM: You gave a definition which works very well. I will use mine which probably says exactly the same thing. Simply the manipulation or distortion, the drawing that the external reality represents the internal reality of the characters

PS: And could you perhaps give examples that, inside comics and outside comics, that would clearly identify this

FM: In comics, Will Eisner would probably be the best example of good use of this same thought. Outside of comics there's a whole range of movie makers that we were talking about over lunch, Orson Welles, Fritz Lang is, I think, the best example I can come up with offhand. Hitchcock, yes, I think but not as consciously

PS: More in his early black and white movies.

FM: One of the things that draws me more to this approach is that it puts more in my hands by allowing me to distort what I'm drawing. It makes me control and shape what I'm doing.

PS: It's part of what makes comics different than just doing a fumetti with photographs

FM: Exactly, the entire work is in our hands. We're not bound by budget. We're not even bound by gravity.

PS: That in effect just like people who do funny comics can do caricatured animals and strange Herriman-like landscapes, to an extent you can do your own bending of reality in what would be considered a serious strip.

FM: Yeah, I think there has been a trend since the

new people came into comics 15 years ago or whenever it was, the early '70s, so I guess it was only 10 years ago. Mainly with Neal [Adams], where there was an emphasis on doing totally representational work, or there was an attempt toward it.

PS: Which is why, for example, people like Steve Ditko and Frank Robbins are out of favor these days

FM: Yeah, I think in a lot of ways Neal's work was a rejuvenation for comics, very exciting work. But, by following in his footsteps, people have restricted themselves a bit as to what can be done with drawing and what can be done with caricature, and there are other ways to work. I'm astonished that there is as little reference to film expression as there is because it seems a natural leap to make We have more freedom to do that than the film directors do

PS: Do you feel that the so-called "creature of the night" characters—Daredevil, Batman, Moon Knight and the Shadow—enable more use of expressionism than superheros like Superman and Spider-Man?

FM: Perhaps visually, perhaps because we're talking about a particular murky kind of expression. Expressionism could be applied to Superman. The Fortress of Solitude in the movie was a very abstract set. It's what you make of it. I think it's an approach that could be adapted to almost anything.

PS: Well, for example, what people usually think of as expressionism in film is the kind of play of light and shadow that Wells and Hitchcock and Lang were noted for. How, for example, could you use expressionism in other ways to define the emotional content of a scene or a character's feelings as they affect the scene, rather than just create this mood of menace and murk.

FM: Okay, it could be used to create the opposite mood—joyous for example. Again using buildings, sunlight hitting a skyscaper can be absolutely beautiful. You can draw skyscrapers 300 stories tall. No one will notice it's that little might taller and if they do they're likely not to care and you can get across that feeling of height and power through that.

KJ: Could I just mention something? There was a scene in 181—the whole page is just Bullseye thinking, and in the top panel is a whiskey bottle that he has obviously pretty much emptied and the whiskey bottle is out of proportion to him. It's much too big. So I noticed this and said to myself, does Frank want this bottle as big as this, and I thought, yes, and I agreed with him that this was a use of expressionism to show how much alcohol he had devoured, how important alcohol is to him and to make sure that the reader sees it. There were a lot of reasons for doing this. Again, it wasn't a slipshod thing that we had done that was a mistake. It was something we thought about and went ahead and did—it was true expressionism.

PS: Now in one interview you said that, for example, when Daredevil is threatening criminals, you do a shot of him from below to increase his height and make him look more devil-like, whereas if he's feeling happy that he'll be in light and the red color will be emphasized. This is an example of your expressionist technique with regard to people

FM: Specifically, regarding the blacks on Daredevil's costumes and when they are there and when they are not, this is Klaus's territory. I sometimes will pencil very discreet lighting. Generally, it's in his hands and we agree, if the scene is more open, if the route is clear then you get bright red character, and if his own mood is different, more blacks will appear on his costume and his face is more likely to be in shadow. The position of the character in the panel is crucial to it. I mentioned that I would be more likely to shoot a shot of him being menaced from below. He looks bigger that way, higher in the panel. It isn't systematized to the point where I wouldn't violate that

PS: And it's also a typical means in Ford movies giving the character a larger than life look, making him look heroic. Where as if you shoot down on somebody, it makes them look like ants

KJ: I noticed they were doing that almost throughout [the film] *Time Bandits*. There were all those midgets and they were doing all the camera work from the bottom.

PS [To Janson]: Would you like to comment on this use of blacks for mood in *Daredevil*? To reflect Daredevil's moods?

KJ: I think Frank has pretty much said it. Obviously when he's in danger or when he's hunting for someone, blacks are used to convey the feeling of menace or impending danger. Obviously the office scenes and the scenes between Matt Murdock and Heather that we do in the park are always very light—Mort Drucker is always in the back of my head. Airy things. If you notice too, I was looking at back issues and well, the punch line is always at the end of the quiet scenes and I tend to have the sun always setting at the end of the last panel or have the shadows coming in [to convey the sense of] impending danger, the encroaching blackness

FM: Seasons are wonderful. I had an opportunity to have a death followed by winter. It's old news for movies but it's not done that much in comics. We who control every single aspect of our stories—the weather, the time of day—anything at all at our disposal.

KJ: If I may say something that just occurred to me, I don't think that Steve Ditko and Frank Robbins are out of favor or out of the public spotlight because they're expressionists and expressionism for whatever reason is out of favor or too hard to digest by the public. I think they're out of work because of very poor management, poor ideas from the editorial people involved.

FM: Frank Robbins does very dangerous work; it will surprise you. You have to look very hard. And by and large, I think comic book fans like comfortable work. It's familiar and safe I've looked at the work of a lot of kids at conventions and almost without exception, they've been drawn from the same sources, the same manners were picked up. In many ways it almost looks like the same person did all the work. Comic book fans live in a very insulated world. I speak from experience. They are not aware of what's going on in the rest of popular entertainment, let alone the real world, and as a result comic books serve a purpose where the good guys win in a world where the good guys don't necessarily win, [which is a] generally very scary world for children. It's basically the stuff that involves most of us in comic books. What they offer to a large number of people is safety, so safe work is more appealing. So work that is dangerous, which is the way I regard Frank Robbins's, is often looked upon as being awful.

KJ: Can I ask a question? If that's true then wouldn't it be logical to assume, judging from the success of *Daredevil*, that we're doing safe and comfortable work?

FM: Here's where my theory falls short. I was saying most of them. A lot of kids get off on violence. I didn't mean to make it sound like everyone who reads comics lives in a closet and is afraid to leave it. Just, that that is part of what is at work in the field of comics. That's part of what made me read the *Legion of Super-Heroes* when I was a kid: they were a bunch of friends who lived in a clubhouse. I think that's essential to the appeal of a book like *The X-Men*, which is in many ways a reincarnation of the *Legion*. On the other hand, *Spider-Man* did exactly the opposite: it had a totally alienated character, drawn in a fashion that was rather crude. He was

the one that I got into and in a lot of ways I feel that some of what we're after resembles Kirby and Ditko in the early days.

PS: Perhaps a more exact definition of *The X-Men* is that its got both the family and the alienation. It's a family of people that stay together because they're different from everyone else. In other words, like a group of comic fans.

FM: Yes. With almost anyone I've met who works in this line of work, who's into it in any way, there's a certain amount of alienation. It's something that we share. It's a theme that is running throughout a lot of work that's done in comics, largely

KJ: I think that you've [Miller] managed to avoid very safe things, mostly by the writing and the way you avoid predictability and cliches. If a reader picks up a book one after another he really doesn't know what's going to happen, it's not a very safe book. They're really interested to see it because it's not predictable. You don't write in a predictable way and there's always that feeling of danger and uncertainty in the books.

PS: It seems to me that danger is being used to describe three different things here, first in terms of artistic style, second in terms of thematic material, and third in terms of the amount of effort the reader has to make to figure out what is going on.

KJ: I think that all three of them would definitely apply.

FM: One of the things that I try to do is to make it easy to follow in terms of the basic story. I try to make it a very readable book. If you're talking about aspects of the characters and implications of what's happening, I'd agree with you.

PS: It seems to me that sometimes even in a single panel there are things that might go unnoticed but that you do notice if you take a close look. You can get the basic story, but if you take a more careful look at everything in the panel, you can appreciate the story more fully.

KJ: An example of that, which is also an example of expressionism, is the scene with Ben Urich and his wife [in issue 179]. She wants him to stay with her and the very last panel has her literally behind bars, tapped in this relationship, not knowing where to go, not knowing what to do. Ben is going off. She's trapped in this marriage. And in the panel before that, the telephone looms large above them, giving the sense that this is bad news for her, the sense of her helplessness, how small she is compared to the news that's coming over the telephone.

PS: The two of you have used the bars effect before, not just in the usual Venetian blinds scenes. In the first Kingpin issue when somebody called the Kingpin the Kingpin for the first time, we see the bars across his face, created by the shadows cast by Japanese screens.

FM: It was intentional. That's really the most interesting part of the job for me, that sort of thing. The psychological sort of thing.

PS: That would be a case where you can show what's going through the mind of the character even if the character's not in costume, through the position of character, the sets he is positioned against, the shadows that fall on the character or the light that falls on the character

FM: Right. Every once in a while I find out the research that I do on location has to be thrown out the window. Like the Riker's Island stuff, because a real prison looks like a grade school. What a prison was to Bullseye is bars—that's all there are. There's no toilet in his cell, no door, just bars for the walls, floor and ceiling.

PS: Of course, the opening of the first Bullseye issue, in which he sees everybody in Times Square as Daredevils is an outright dream sequence. I'm still interested in something you said earlier: How do you make a desk look angry?

KJ: That's difficult to explain. It's much easier to do than explain. I have to beg off. I don't want Terry Austin to know. [Laughter.]

PS: Apart from the differences between Frank Miller and Gene Colan, are there specific differences between the way you ink *Daredevil* and the way you ink *Batman*? Is this determined by the character and the series?

KJ: Yeah. *Daredevil* is much harder, much more realistic. I use much more reference in *Daredevil*, many more photos. In *Batman* it's much more softer. The difference also in my approaches to the job is that Gene Colan's stuff is a challenge in and of itself. My problem is to sit down and try to figure out what the hell is he doing in his pencils. What is he trying to do. To interpret his pencils, which are mostly gray, in black and white. It's strictly a technical challenge. With Frank's stuff it's pure enjoyment because I get to tell a story. It's really just much more enjoyable. I feel much more involved in *Daredevil* than I do in *Batman*. *Batman* is a technical exercise but *Daredevil* is a labor of love.

PS: How do you regard the difference between each other's inking styles? One person commented to me that he didn't see much difference between a Janson-inked *Daredevil* job and a Miller-inked *Elektra* job [in *Bizarre Adventures*].

KJ: People were coming up to me and asking how much of the *Elektra* job did I do, which I enjoyed immensely. And I said I didn't do anything.

FM: What happens is that in the course of over two years collaboration, things have started to rub off from each of us onto the other. Klaus has picked up a few quirks from me, and naturally when I start inking, I'm most likely to be influenced by the person whose inking I know the best. So, it's really a very natural thing that what I would do would in some way resemble what he does. I don't think that's likely to continue. I think that essentially Klaus and I have created a third party when we're working that neither of us can really claim to be, so that when I go off and ink a job myself, it's really the time that I do something that's mine. When Klaus and I do something together, it's different. I've noticed that when you're inking someone else, it sometimes looks like our stuff.

KJ: Right, those are the panels when I'm being lazy and I'll pull this out and do this. There are spaces obviously where we overlap, but I didn't think that the Ink job on *Elektra* was that similar to my stuff. I can see overlapping and I can see how fans might see it, but as one pro to another, I didn't think it was similar.

PS: What do you think the differences are then?

KJ: In inking? Just from a technical point of view I think the biggest difference would be the use of white. I think Frank's inking job on *Elektra* used more of a deadline than I would use. I use a very thin line and then a very heavy line next to it and I break it up into dots and dashes. My style is dots and dashes . . .

FM: And having inked a whopping total of 20 pages, I'm in a very early stage of finding out my style. I'm more likely to rely on the very traditional solutions to problems whereas Klaus is very, very bold. It will be a while in my own work before I will be able to be as bold with ink, or again as dangerous as Klaus.

KJ: I think that your approach to inking is similar to Walt Simonson's stuff. I don't know if you're rubbing off on each other because you share studio space, but I see similarities in thought if not necessarily in execution.

FM: I recently discovered the work of Jim Holdaway and have been applying it quite a bit and Walt was [doing the same], so that might be because we don't

watch each other work.

PS: Now, you use a great deal of photographic reference, I'm told, and shoot pictures of buildings around New York City.

FM: I don't take pictures because I don't have a camera. I do sketches. I'm a good memorizer, something I had to train myself to do. But, largely I work out of books of photographs, although if I'm doing a specific location I'll go there and check it out.

PS: Outside of particular locations such as Central Park, are there locations in *Daredevil* stories that are based on real places?

FM: Yes. Another big file I have is architecture, a personal interest of mine.

PS: Is the Kingpin's headquarters a particular building?

FM: That's a hotel in the Philippines designed by a man named Locsin. It's not that tall for the Philippines. But there are specific New York hotels that I use. The Chrysler Building will be featured, the Canal Street Bridge, the West Side Highway.

PS: Do you feel that Marvel's New York looks like real New York? Or shoud should it look like any big city in general?

FM: New York has become accepted as being representative of urban life. In order to identify with New York, there are a few key things that should be there. The Flatiron building is a symbol, so is the Empire State Building. These things say New York to people. Beyond that I'll use whatever I want. I'll make up what isn't there. My main concern is creating something that gets across a feeling that is urban.

PS: But still, New York has specific connotations that other cities do not have New York is not Boston or Houston or Los Angeles or San Francisco or even Chicago.

FM: But what New York is is not a series of buildings that are recognizable; New York is a state of mind Simply putting blacks on certain pages, grime everywhere—it's a very dirty city, a very scary city—these things can be used but it doesn't have to all be locational. It's better if it isn't. It is more important for me to convince the reader that he is in New York than for me to draw New York

PS [To Janson]: Do you also use photographic work or go out and sketch things?

KJ: I do go out and sketch, not as much as I used to, but I do go out and take pictures. All the shots of Checker Cabs, which are very intrinsic to New York, buses. I always go out and take Polaroids and try to get the angle we're doing in the book. And go from there and do a characterization of a Checker Cab, again, I guess an expressionistic Checker Cab. I definitely use the photo and base what I'm doing in reality.

PS: Do you go and sketch the same location that Frank has sketched for a particular sequence?

FM: Most of the locations are created in *Daredevil*; they're not from specific locations. When I do Times Square, what I try to capture is what one will remember Times Square as being like, and that's a bunch of billboards and a bunch of hookers and it's not a certain configuration of streets. So he couldn't very well check out the area I drew, because the area I drew doesn't exist

KJ: That's a way Frank and I pick up on each other The way that you want to express Times Square is the way I would want to express Times Square and so we just feed off of each other.

FM: It's such a strange kind of ugly energy that's there that I find appealing.

PS: Do the two of you also model characters that you do after real people?

FM: Yeah, Daredevil is finally going to be modeled after Robert Redford—not exactly Robert Redford, since he has red hair for one thing—in both his identities as Daredevil and Matt. It took me a long time to find the right model, so I put him together from several models for a long time now. When I came across this book on Redford, I found that the only difference is that he's about 10 to 15 pounds heavier than Murdock. It's amazing the effect it has on preparing the stuff. You mentioned it was working out better because we know what we're doing. It's indecision to work when you don't have references or when you don't know what you're after. Elektra is based visually on a woman in a book of photographs. I looked at a lot of Lisa Lyon, a woman weight-lifter, for reference. Elektra doesn't have Lisa Lyon's skeleton, she's larger, but she does have the detail of a body builder.

KJ: I know that I've used Robert Strauss, who was the Democratic National Chairman, and Tommy Lasorda, who was the manager of the Dodgers. My favorite person for Heather has been Mia Farrow. She is the best.

FM: Really! I have a bitch of a time finding someone to be Heather because . . . it's murder . . . she's the toughest character in the book. She's the hardest character to write and to draw.

KJ: There's also no book entitled *The Films of Mia Farrow*. Whereas with Robert Redford you can pick up a book, with Mia Farrow you have to pull things from all different sources. It is difficult amassing a file on someone like Mia.

PS: How about the Kingpin?

FM: There's an actor I've been using.

PS: The one in *Stir Crazy* and *Popeye*?

FM: Actually no, but he would be very good if he were available. Its a guy who is a great British actor who is in one James Bond movie—he's not a big guy—he's got the head, although I just distort it to death; no one's got the Kingpin's head. His head is shaped like a piece of cake; it's very strange. I sort of wrap the features of this particular actor around that shape.

PS: Do you have a model for Foggy? Or say, Becky?

FM: I don't [for Foggy]. Becky I have one or two models for.

PS: I thought when I saw so many freckles on her, that she might be part Karen Allen.

FM: That wouldn't be a bad choice, she's one of the ones I looked at. That was a silly bit of business; I arranged for her to have freckles during the summer months. It's a detail no one's going to catch.

PS: There's Vanessa, whom you've obviously made younger. In the beginning she was a well-preserved matron with these white sideburns, or whatever you call them, and always wearing these very long evening dresses, looking something like a female vampire.

FM: I took liberties with Vanessa

PS: I take it Vanessa's son is not going to show up again?

FM: What son? [Laughter.] I guess not. I see Vanessa as being a younger woman than the Kingpin is a man. I've not been satisfied with our version of Vanessa; I don't thing we've quite gotten it together What we've been after is a little bit different than what we had before. It's the same with the Kingpin; he's not really the same. I haven't drawn her much.

PS: She's got peas all over her, now that she's a bag lady

FM: Well, how would you look [in that situation]? Actually, where I liked her was in the one where she been down underground for a while. She was looking good in that issue. We haven't drawn the Queen yet and she won't be appearing as Queen for a while yet.

KJ: At the end of 180, are the Kingpin and Vanessa reunited? Does Daredevil keep his bargain?

FM: Oh, yeah.

KJ: So he does keep his bargain, I was just wondering.

FM: And she's going to undergo surgery to put her head back together.

KJ: She'll look like Supergirl in the next issue [Laughter.]

PS: How about the Gladiator?

FM: You mean who does he look like? I've had a bunch of photos out for him but I couldn't name anybody.

PS: Or for that matter, Ben?

FM: Oh, Urich I've got a definite model for but again nobody with any name. I have a book that has a system of photographs and there's a man whom I use. I add the glasses and weaken his chin and lighten his nose.

PS: How about Gladiator's friend Betsy? It seems to me in 180 Becky is beginning to look an awful lot like Betsy. It's bad enough that their names are the same, now Becky has the glasses and the hair pulled back.

KJ: You mean they're not the same? [Laughter.] Well one sits down a lot and one stands a lot.

PS: Now, when you started doing *Daredevil* you collaborated with Roger McKenzie. Were you co-plotting the book during that collaboration, and if so, how early did you start?

FM: I was present when each of the issues I drew were plotted. In different degrees I affected them in different ways. The premises for none of the stories are mine. The Hulk story was my idea that I suggested when I first got the *Daredevil* assignment. I started suggesting the Hulk story and it was something of an office joke: Daredevil fights the Hulk—what happens in panel two?

PS: I expect that using Dr. Octopus might also have been your idea?

FM: Yes. The Hulk story itself was plotted by Jim Shooter. Several of the story ideas were mine, several weren't. It was a fairly tight collaboration. The angel dust story was mine and the plot was hashed out by myself, Roger McKenzie and Denny O'Neil. Denny did the bulk of the plotting. The second part was plotted by just about everybody in turn, so it's a brand new story in the second one.

PS: Does this happen very often that the editor acts as the uncredited co-plotter on the book?

FM: It happens very frequently.

PS: I know it did at DC back in the '60s, but I didn't know it still goes on at Marvel

FM: Yes, a number of stories I've seen are plotted by the editor or they arise in a conversation between the editor and a writer. Good writers often have blocks, or slow periods, and most editors are writers. When I'm working with Denny, I will suggest to him a premise and he will make several suggestions, give some advice on how to treat something, and I will come back with a finished story that we will discuss. It's a very collaborative set-up, I mean almost anyone who is in the room is in on the plotting session

PS: How did your ideas for *Daredevil* differ from McKenzie's, if at all, during the time you were working together?

FM: During the time we were working together, I didn't disagree with him very much until near the end of the road I would say that I see Daredevil being a less angry character. I try to get across in Daredevil's dialogue a certain optimism.

PS: During that period when you were working with McKenzie, you did a Hulk story, you did a Dr. Octopus

story, and you did a Death Stalker story although I expect that was pretty much just to get rid of a character. In other words, you were doing characters with super-powers, and now Daredevil does not run into characters with super-powers, at least not in his own book. What made you change your mind about this, and are super-powered villains ruled out in the future?

FM: No, no, they're not ruled out. Nothing is really ruled out. What happened is that in the course of the first few issues that I plotted I set up a number of elements that deserved further exploitation. The Kingpin, Elektra and Bullseye became three elements that developed very quickly and I felt that I wanted to take that group somewhere. I figured my options were simple: I could either take a limited number of characters and put them through a variety of situations, or a variety of characters and put them through one situation, and I decided to take these characters for all they were worth. I feel that Daredevil is a very low power character and he can be menaced by down to earth enemies. This is generally where people are. It's a very urban situation. It's an attempt to make a more believable situation. It has to do with how I approach fiction. I'm not a fantasy freak, I don't read science fiction.

PS: Because it is during the Stan Lee-Gene Colan period, it seemed that Stan was going out of his way to put Daredevil against far more powerful adversaries —Dr. Doom and so forth—and this is where he found the interest of the stories. It was much more of a fantasy type series then, not in the sense of science fiction, but in the sense of wish fulfillment

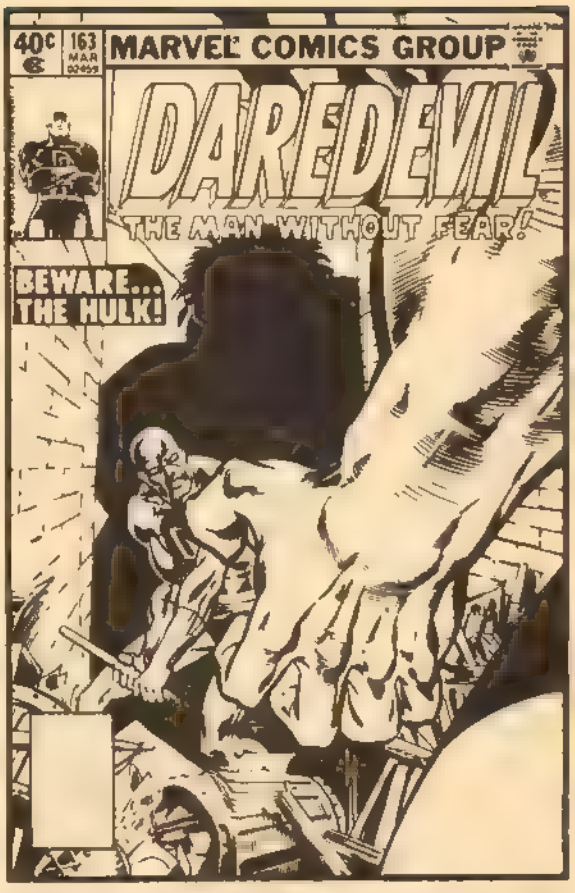
FM: That's still where I think he's at, though, it's more in terms of his being outnumbered frequently where he's up against a guy the size of a truck. I just find that right now I would be uncomfortable throwing in a fantasy elements, I would be uncomfortable trying to mix some of the fantasy because I feel we would undercut everything else about the book. Everything about the book that makes the reader think he can stumble across what's going on [when he is] walking home. Which is a lot of what I'm after. Take that scene with Ben Urich in the movie theater. That comes from a private fear of mine. About a year or two back a woman started going into movie theaters and shoving an ice pick into the back of people's necks. It's very frightening, and there I was sitting in a big room that anybody could get into with my back exposed. I like to play into very daily fears. Why else do stories on subways?

PS: Does this mean that to a large extent you don't want to use what has become the standard *Daredevil* rogue's gallery? You have brought in Bullseye and Gladiator but are you likely to use, to mix the interesting and the ridiculous, the Masked Marauder or Electro or God help us, the Stiltman, or the Leap-Frog?

FM: I have to say this that I consider Daredevil's rogue's gallery to be one of the weakest. The Jester could be a good character. I consider all the stuff that went on in the book to be material that's there if I want it, but when I came on to the book, it was not doing well, it had been through a series of rather foolish situations, and I just wanted to take it somewhere else. I'll probably continue to make up characters for him to be up against and occasionally drop in an old one that I see has possibilities. I'm going to be using the Copperhead, who is a character that is very nicely conceived. I would like to do a very pulpish story, with references to pulp magazines. I don't know when; I just know that I want to do that at some point

PS: What do both of you see as the strong and weak points of the various phases of *Daredevil*'s past history? Let's start out at the very beginning with Stan Lee and Wally Wood.

FM: I love that stuff, I thought that was a strong, clear



version of that character, because it was a very simple concept, without much dressing: Daredevil, the Man Without Fear He was blind. Everything else about the character could be assumed. The story [that Lee and Wood] did with the Sub-Mariner was the whole inspiration for the Hulk story. The Hulk story was in fact an attempt to reestablish what the Sub-Mariner story established about Daredevil to begin with. He is capable of losing, but he doesn't let that stop him. I find him to be much more heroic than most of the superheroes because of that, because the odds are certainly against him. I mean his outstanding quality is a handicap, and I think the material realted to that a lot, which I thought was very nice. The artwork was beautiful and, particularly with Daredevil, Wood made him so handsome. He threw in some graphic tricks that people haven't used since, that I've been credited with because I started using them again the heartbeats that he listens to and the Daredevil shadows he casts

KJ: I think visually probably my favorite *Daredevils* were the Wood stuff, which I was very much influenced by initially [when I was] just getting into the field—the Wally Wood stuff in general. And the Gene Colan-Tom Palmer stuff which was erratic I thought, but when it was good, it was very good. I think the reason why I like the Daredevil character so much today, more than I did when I was in seventh grade, is that today he has resolved a lot of his feelings about his father and about being Daredevil and a lawyer, and he's not as torn by the conflicts that he had 10 or 15 years ago. He seems to have accepted himself; he's settled in and he's going ahead; he's no longer anchored to the past by his relationship to his father or by guilt. He's going ahead

FM: That is precisely it. There is a whole series of

issues I could pull out of the drawer that were designed around what you described. I'm sure you are aware of it.

PS: What are your feelings toward the Colan period?

FM: To be perfectly honest, I don't particularly care about him. There's some exquisite stuff, some really good copy and I sometimes think that that's where Daredevil's at—that what I've done is somehow a corruption of the character because he's just so buoyant.

PS: Anything in particular you remember from that period?

FM: The Jester stuff. The entire impression that Gene got across of a guy who just had a terrific time. There were some really horrible plots in the whole thing. In fact there weren't many plots back in that stuff, but really, they didn't matter because it was just thoroughly enjoyable stuff.

KJ: I might also add that visually, that specific story, the Jester story that Gene and Dan Adkins did was probably a high point of that time. During that time Colan was being inked by Syd Shores and George Klein, who I thought really hid a lot of Colan's stuff That was one of the best jobs Dan Adkins ever did. He's very good but that was a very high point of his career. Excellent.

FM: I mentioned before that what I had done was a distortion of the character; that isn't really what I feel. What I have tried to do in some ways is to take that character that Stan and Gene did as a swashbuckler and put him in situations where it's impossible to be that way. I see Matt Murdock as being a grown man and Daredevil as almost being a boy. That he's doing a dance that couldn't . . . and he really enjoys it, he believes in everything he's doing and he works very hard at it, but part of him just gets off on jumping around buildings What I'm trying to do is take that part of his personality and have it be something that's Jakedown, that's not a bummer.

KJ: I was going to say that there aren't any characters I can think of who have thrown off the shackles of their past, there aren't any that I can think of. Batman was very much affected by the death of his parents. Superman is still very much affected by the fact that he came from Krypton. There's Spider-Man. Yes, all these characters are still very much tied to the past. I think the fact that Daredevil has broken from his past and is going forward, is a very positive statement on the part of Frank.

PS: Do either of you have any memories of the [Roy] Thomas or [Gerry] Conway periods?

FM: The Thomas periods I don't remember. The Conway periods I wasn't real crazy about, mainly because I don't see Daredevil as ever being a science fiction character. I find that science fiction stories with Daredevil in them a rather silly idea.

PS: So the [Steve] Gerber period is a problem as well?

FM: Yes. What's after that?

PS: There's [Tony] Isabella and Hydra.

FM: I didn't read them either

PS: After that there was Marv Wolfman, who if I recall, introduced Bullseye. And Jim Shooter, whom you have credited with the idea of Daredevil being concerned more with the victim than with the criminal. So these must be important periods.

FM: Yes, yes they are. Marv, I thought, brought a lot of the action to the urban level and I like it. The personality of Daredevil was not the same character that I work with and that I regard personally as a change that Matt went through, not necessarily as a disagreement with Marv. Daredevil at that period was much more petulant than he is now He was much less in control of his life, and in the stories that was reflected naturally. Marv didn't just introduce Bullseye, he introduced a string of villains, good and bad. The Shooter stuff probably is of the run that I read, the work that I have most in common with. Again, I think of this as history, a very general history for the man, Matt Murdock. I think during the Shooter period he was almost going through an emotional adolescence, coming to grips with the world and trying to exert the control he hadn't exerted in the earlier years. He was not the kid anymore and it was a turmoil period for him.

PS: No longer the type of person who would pretend to be Mike Murdock?

FM: Right. And as I said, no longer a child. I almost regard [the book's past] as a psychological profile. To have it determined by different writers is interesting. But there is something of a continuity to it.

KJ: During the Shooter period, I was working with Gil [Kane] and Carmine [Infantino] and Jim, and having gone through that period with Shooter more or less, I have to give Jim a lot of credit. He gave the character a lot of thought and he really put a lot of work into it. There was a lot of pain involved and a lot of work involved. He really put an awful lot of work into that character at that time.

FM: Yes, and he helps me understand the character

KJ: And he deserves the credit.

FM: Yes, yes, he does, because when I was first trying to figure out who Daredevil was, he was a great deal of help. Jim is a clear thinker and one of the things that Jim and I both share is we tend to be structure oriented rather than inspired. Neither Jim nor I have stories that pop into our heads. We have to take out the nails and two-by-fours and put it together. So, he would talk to me about how he felt about the character; it would get a response from me because it was a very logical sequence, but it was all built around the blindness and the lawyer. Everything else has to be a part of that.

PS: Could you be doing the same stories now for Daredevil if he was not blind?

FM: No.

PS: Why is that?

FM: Blindness is part of his personality. Part of his motivation is not simply altruism, he's over compensating.

KJ: Plus the whole look of the book would be different.

FM: I'm just saying that the way he relates to his world would be entirely different. If he were not blind, it's very unlikely that he would be Daredevil. No healthy man would take on two careers that would require too much energy. I shouldn't have said no healthy man, but no man who wasn't trying to prove something would maintain two careers at once.

PS: Does this also affect the fact that he takes so much joy in life? You do these scenes of him swinging through the city thinking about the smells . . .

FM: He is a very sensual man. To have all these super-senses would open up ranges to him that we wouldn't have.

PS: Could you do the same story lines about a Daredevil who is not blind?

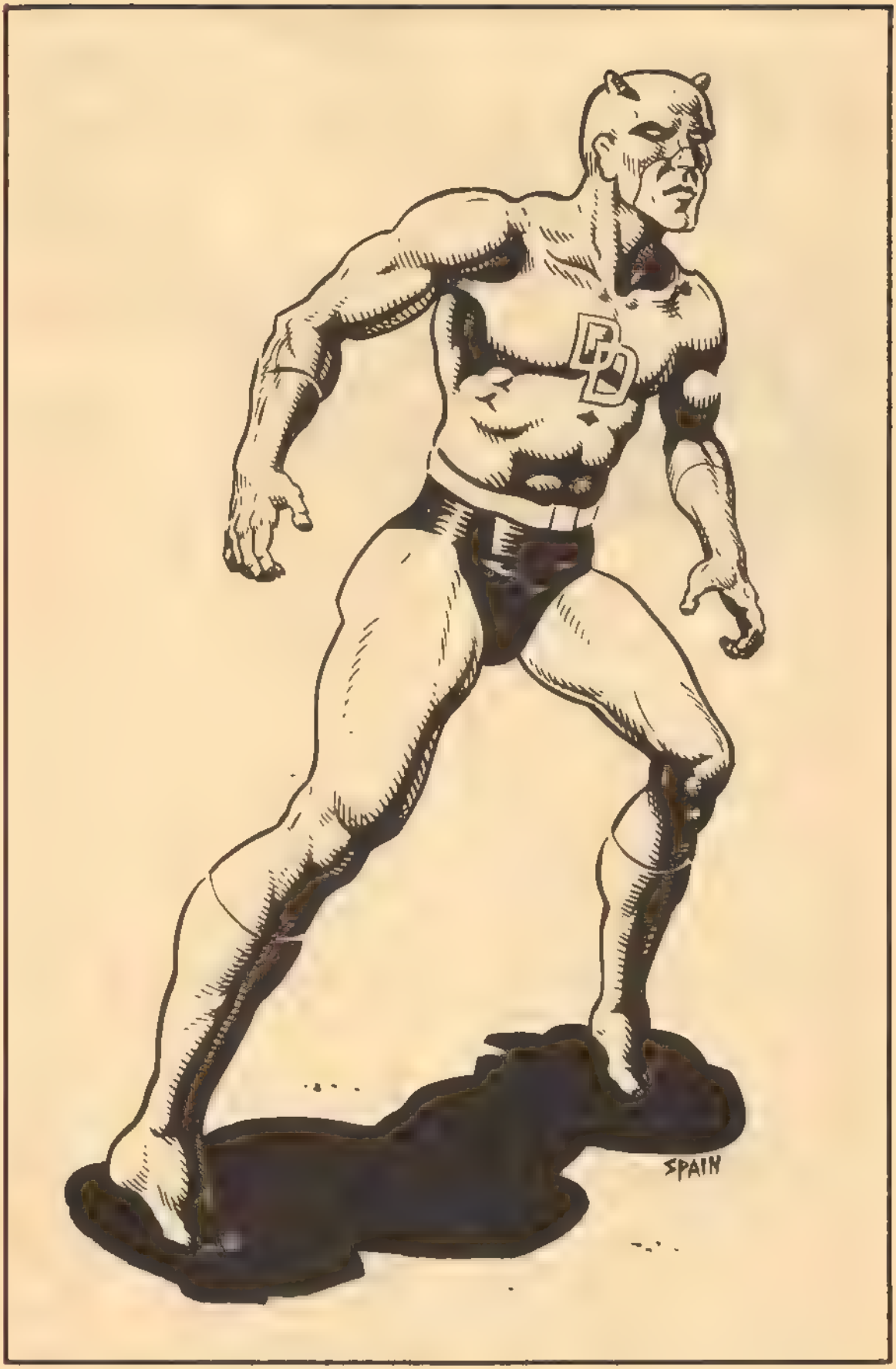
FM: You mean a crime fighter?

KJ: A Shadow character?

PS: Could you do those stories for, not a Shadow-like character, because that implies something about his state of mind, but for a character similar to, say, a Batman or Moon Knight?

FM: Yes, generally the same stories could be constructed. Obviously they wouldn't depend so much on the senses.

PS: So that blindness is what determines the moti-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vation, but not the stories?

FM: I may have spoken out of line because what I said about a man creating two careers out of blindness is true, he never would have started both careers if he was not blind. I think it has reached the point where the blindness is not important. He's not compensating for it now; he's got more positive motives now. One of the things that I've been trying to do with him that I feel very strongly about, is that he is positively motivated, that he isn't an avenger and he isn't a punisher, that he's doing good rather than stopping evil. That really is the essence of the character.

PS: Now you said that as Daredevil he is doing what his father never wanted him to do. Could you go into this?

FM: His father wanted him to be a student, wanted him to become a doctor or a lawyer. His father did not want him to be out playing with the boys or fighting.

PS: Much less become a fighter as a career, which, after all, as Daredevil he has done in a sense.

FM: Matt Murdock is a natural scrapper. He's a violent guy.

PS: Where does the violence come from, do you think? Because of anger at the fact that he is blind?

FM: That's part of it. That's in there. That's really a tough question to answer, where the violence came from.

PS: Do you think it's also because being a fighter as Daredevil, he is imitating his father?

FM: I think he had a father/son relationship that many, many people could relate to. It's a little reversed from a normal situation, but a lot of men go through a stage where they want to be anything but like their father, and they find out they've imitated their father's life a little. The father/son relationship is a very binding thing, a very big part of Daredevil's life because of his father's death. So his father had a permanent effect on him, I don't think his father's death had as big an effect on him as his father's life, and he is his father's son, being a natural born fighter.

PS: I think you're the first one who introduced the idea that he had some buried resentment towards his father, before that the father always seemed to be like Uncle Ben in *Spider-Man*, an idealized symbol

FM: Show me any guy that doesn't have resentments towards his father

KJ: I was just thinking about where part of Matt's anger may have come from. I don't think his father really accepted Matt. And there was the part of Matt that was the fighter and that did want to go out and play with the kids. His father didn't accept that side of him. Almost denied it.

PS: His father in fact seemed to want to live vicariously through him. "You're going to be something better than what I am. You're going to be what I want to be."

KJ: And that has to amount to some sort of anger, some sort of resentment—that my own father didn't really accept me as I am. There has to be some sort of feeling of hostility.

FM: There's also the feeling that he spent all his time for 20 years working to be the best lawyer, which he has basically done for his father, and that the freedom comes from Daredevil. He's a good boy when he's Matt and bad boy, right down to wearing a devil's suit, when he's being Daredevil.

PS: So that with the usual secret identity idea of this person living this very constricted, ordinary life and then escaping into being a superhero, usually you think of it as an escape for the reader who identifies with the hero, but in Daredevil's case it really is an escape for him

FM: I figure that he comes alive as Daredevil. The essential thing about Matt is control, that he's always in control. He's often in situations that make him very angry but he calms himself; he does not believe in allowing his emotions to rule his life. In one way in which he goes against what is traditionally the mark of superheroes is that I want to make him an unsentimental character if I can He's ruled by his mind, by his convictions. Again, it's all very basic to the Christianity I've imposed on him, that he is afraid of what a lack of control could do, and the only kind of release he actually has is running around on rooftops.

PS: Devilish characters in fiction are usually characterized by two things if they're not outright villains: by a subversive sense of humor and by being able to express emotions that people in ordinary life are not

able to do. Daredevil has done both. He not only bounces around, has fun and makes jokes, but he also gets much angrier than Matt ever does.

FM: I see him as almost an angel/devil kind of guy.

PS: And you say or imply that sometimes he becomes an avenging fury when he's dealing with criminals.

FM: That really leads to another thing. That leads to how he has to deal with criminals. I don't believe that Spider-Man would last two weeks the way he's conceived. In order to have power over the criminals, you would have to be that rotten; you would have to accept him as almost one of them. I mean that Daredevil has to reach the point where when he walks into a room, they're terrified of him, because he has to be as tough as the Kingpin to be accepted as a force that they'll respect That's not done much in comic books; it's around in other kinds of fiction. I'm more comfortable with that; I don't see him as being happy go lucky when he's up against a bunch of guys with guns.

PS: You also said that he enjoys putting the scare into criminals and that he acts very rough with them. This might indicate a slight sadistic streak. On the other hand, you've argued continually that he is a Christian man and that in some way he loves his enemy. How do you reconcile these two sides of him, or does he himself have trouble reconciling them?

FM: That's the point; that's why I refer to him as a Christian man. He sets himself what are probably impossible standards, and doesn't quite always match them. There may be a sadistic streak there; there may be a very angry streak, but it would not make him do anything deliberate; he wouldn't let it.

PS: He'd never get that far. That's where the control comes in, as with Bullseye on the tracks. Or as with Daredevil strangling Bullseye, but not giving in when the Kingpin said, "Why don't you kill him?"

FM: Yes. He couldn't be effective as a crime fighter if he wasn't a little like a crime fighter himself.

PS: If Daredevil is a man who has this Christian attitude of loving his enemies, and caring more about the victim than getting revenge on the criminal, how is it that he turned out this way? What motivates him? Because you'd think that with his father having been killed by criminals, he'd turn out like Batman, and that he's turn into a prosecutor. It seems to me that you have to make an active effort to like people who are trying to kill you, and as for the part about caring more about the victim, might this possibly have something to do with the fact that Daredevil sees himself, at least on some levels, as a victim?

FM: Undoubtedly. I set myself a little writing assignment that was originally designed to fill up the back two pages in an issue of *Daredevil*. The project got too intense, so I decided to fill it with Daredevil by Ben Urich and I found that as I wrote it the characters just started talking and Urich was asking Daredevil why he did what he did and Daredevil started equivocating. Finally Ben pinned him down and Daredevil confessed that the reason he is Daredevil is because he is scared, that what happened to his father represented a horrible violation to him of everything that was good and the idea that the bad guys could win terrified him and that it still terrifies him and so he stops it. It only sounds paradoxical that a man without fear would be motivated by fear. He's beating it back and defeating it. The reason why he became a lawyer is the knotty question. His father said "Don't be like me. Become a doctor or lawyer or somebody," and I don't think that's enough to justify him. I mean it's got to relate more to the basic theme of the character. In order to illustrate this, I wrote a scene that won't be used for a number of issues. What happened was that as a boy, Matt Murdock got into a fight, he was pushed too far and came home with his face smashed up, but he did pretty well for himself. His father, whose career was bottoming out, exploded and hit him and Matt ran away and spent the night on the Brooklyn Bridge thinking about how he couldn't stand it. How even his most trusted, the man he loved most in the world could do this to him, it wasn't right that people could go around unchecked, that people needed rules, laws, and so he chose the lawyer course rather than the other . . .

PS: I think this also relates to his feeling of having to have self-discipline.

FM: Yes. Everything about him is controlled that way.

PS: Could it also be one reason that he loves his enemies, as you put it, is because he sees himself as being very much like them? And maybe then the Gladiator is a case that particularly means something to him because the Gladiator was consumed by anger approaching insanity and it would seem that Daredevil's struggling with his own anger. I noticed too in the dream sequence issue, Daredevil, when he meets the vision of his father, indicates his fear that he'll turn our like his father, in the sense of being punch drunk. Does he feel that this is where his career will lead him—to being a washed up old fighter?

FM: No, no. Because he's such a skillful fighter and because he is in control of his life and doing so much with it. That was simply a way of putting his father's reproach into words. And that was what his father always said to him. But he's left that behind. He is making a success of himself on every level.

KJ: If I might just interject . . . my interpretation of that scene was that Matt was distraught that he may end up like his father in the sense that his father made certain decisions at the end of his career and he took a certain path, which he didn't have to. He could have chosen a more positive, more constructive path, but he didn't, and what happened to him was a result of his own failings, and personal weakness. Matt is perhaps afraid that he may also make the wrong choices in his life. Not so much that he'll turn out to be a broken down fighter, but that he may take the less positive, less constructive road like his father did. His father took perhaps the weaker, easier way out. Matt is a scrapper.

FM: A theme that has been running through a whole bunch of *Daredevils*, and is one of the main things that the book is about, is his responsibility and culpability The characters who are bad get . . . In a way his father did corrupt things. His father threw fights and stuff. There was one he didn't, but that doesn't negate the fact he willingly let himself get built up as a terrific fighter, so I suppose that would be another one. I really hadn't given any thought to Matt being worried about taking a similar course to his father because I don't think there's any chance that he would, and I think he would know that.

PS: Does Daredevil consider that his career as a crime fighter is necessarily limited just as say a ballet dancer is through at 40 for the most part, and many of them retire earlier than that He surely does not see himself bouncing around the city in his 50s.

FM: This is where we come into the part of the discussion where we have to say right up front we're doing comic books. Matt Murdock can be 30 for a long time.

PS: No, no. I understand that Matt can be 30 forever, but has he got the conception in his mind that in order to be a crime fighter he's got to be at the peak of his abilities because of the odds he's up against and that sometime he's only got till he's 40 to be a crime fighter, even though that may take 200 years in Marvel time?

FM: I suppose that of all the characters who are

superheroes, he would be able to pull off the mask the easiest. When the time came, he has a full life—he's not filling a hole in himself like Spider-Man. For all the conflicts we've discussed, I do not see him as a monologistic person. He's obviously a little quirky and his motivation is at times confused

PS: There are people who argue that Batman is insane, because any one who dresses in a costume and beats up criminals has to be insane. How valid is this in terms of Daredevil, or is this simply a convention you have to accept in superhero comics?

FM: I think that's obvious. Yes, we have to accept a number of convictions, we have to accept that lines go off the back of people when they are moving and that there are bright flashes of light when things collide. Yeah, guys get in suits and go out and fight crimes, and each may have his own reason, but this is not psychotic behavior

PS: Whereas in real life it would be?

FM: Yes. I would say it would be unusual for someone to dress up in a skin-tight costume and go out and fight crime in real life. That person might be a little too into comic books.

PS: It has been established that Matt is an Irish Catholic. Is he still a believing Catholic or has he lapsed, do you think?

FM: He believes in it. He goes to church. I see him as very quietly religious, but I don't see that as a contradiction to where he's at in his life. As a force in his life I don't think it's a bad force.

PS: You've talked about how Daredevil's world has become quite grim. What is the role of comedy in *Daredevil* these days? For example, there are the recurring appearance of Turk and Grotto, who can't beat him up under any circumstances. Do you feel it is important to have these comic relief elements in the book?

FM: I think that it's important to have comedy in the book in order to have the drama work. That unbroken grimness gets boring after a while. Also, I tend to enjoy those parts of the stories the more I do of them. I want to inject more comedy. Not slapstick comedy but more humor, as Matt's life changes.

PS: Do you think there's a comedic aspect to Daredevil the person?

FM: Oh yes. I think he's aware of it. That's why he drinks milk in bars. I see that he enjoys being Daredevil and realizes that it's a little bit funny, and that there's a rather comic aspect to some of the things he does. One of the things that I want to do, as subtly as possible, is have him start playing into the sterling hero role. He could be a little tongue-in-cheek about it without getting campy.

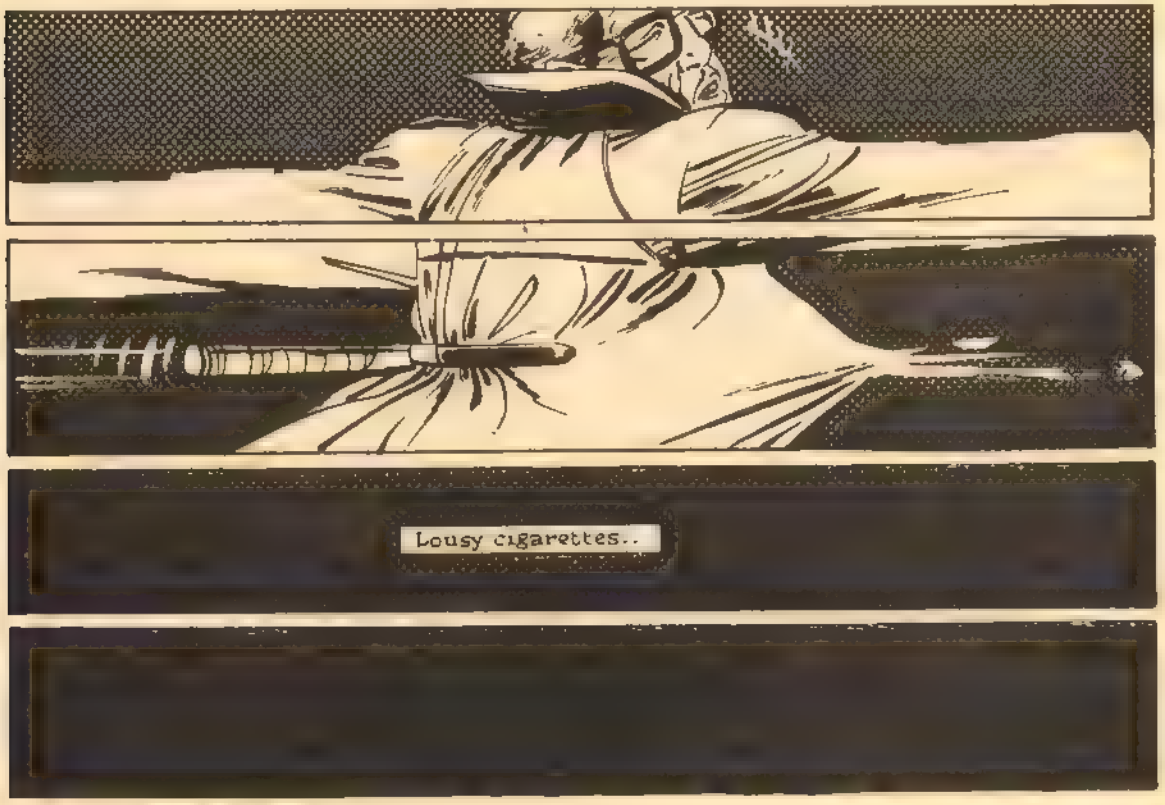
PS: As for some of you artistic predecessors, what do the two of you think of Daredevil as portrayed by Colan, Kane and Robbins? What aspects of the character came out best under them?

KJ: Kane's strong points were the action stuff. Gil wasn't too concerned with the personal interaction, the body langauge.

FM: How can you say that? I don't agree at all. I think some of Gil's strongest qualities are in his interpersonal stuff. During Matt and Heather's break up he did very theatrical, very provacative stuff. I don't know of anyone as good as he is at that. I think his work lacked subtlety but had a tremendous amount of power. I like the Lee-Colan stuff way back when, as a book that had almost nothing to do with what I'm doing now. But I feel that I have very little in common with it . . . I could never approach something the way he [Colan] did. I don't understand where he comes from but I recognize a very strong ability there, a very sharp eye. But I don't understand him.

KJ: At the various stages of working on *Daredevil* with other people I've always felt very positive about the *Daredevil* I was doing at the time. I think Carmine [Infantino] and Gene made *Daredevil* too heavy. With Gil he was slim and sexy.

PS: How about the Robbins *Daredevil*?



FM: It was culture shock. That was one of the most bizarre things I ever saw. I don't think it was successful. It looked about 20 years out of date. Like some of the buildings and stuff in the backgrounds. It looked awkward, I'm not sure why. It was dropping him in unfamiliar territory to do that, it would be like throwing me into the middle of *The X-Men*. I wouldn't know what the hell to do. I'd just pull my hair out and go home. It would probably result in me doing a couple of very bad issues.

PS: I've noticed in past interviews, when you are asked to name the artists that have most influenced you, you always name Gil Kane, but you also mention Will Eisner, Harvey Kurtzman, Bernie Krigstein, people whose most influential work was in the '40s and '50s and who did not work primarily, if at all, with superheroes. Do you feel that since your influences are very different from other Marvel artists that this distinguishes you from them? What is there that attracts you so strongly to those people rather than to the usual superhero artists? Do you feel that the qualities in these artists are lacking in the Marvel superhero artists?

FM: I think that studying the people I've studied, which as you say, are people who aren't studied as much by my contemporaries, has made me peculiar. It has made my stuff unusual. I don't know why I'm more interested in that stuff, since I grew up on the Marvel stuff. Partly it's because I didn't read comics for a long time, I lost interest in superheroes and I certainly never thought of drawing them. I got interested in other stuff, police procedural stuff . . .

PS: And Eisner, Kurtzman, and Krigstein are associated with crime and war stuff. And you said in other interviews that it was crime stories that interested you while growing up more than superheroes.

FM: Well, superheroes interested me as a child. I was raised on Ditko and Kirby but after a while I simply got tired, I was interested in work that had a bit more psychology to it. I believe that Eisner is the epitome of artists that manipulate, who uses as much psychology as possible, so I became more interested in that aspect of work and that type of work. While I'm very interested in choreographing fights and leaping figures, often the stuff that interests me most are sequences that are conversations or moments of impending doom. All these things interest me a lot and possibly more than the fights do. And you don't find much of that in Kirby's work or in Ditko's. I think Ditko is the only one of the early Marvel people who had a strong sense of mood. Kirby had one but not at that period of his career. His earlier horror stuff was very moody but he wasn't making use of that at the time. It was not a period for moody comics, more for slapstick violence. I think what I'm after is kind of a hybrid of the whole mess. It's a matter of pulling a lot of things together, rather than drawing from a single source.

PS: When we got to Eisner, it seems to me that it has become *de rigeuer* in articles about the Miller *Daredevil* to compare it to *The Spirit*. Now, apart from darkness, shadows, a big city with a lot of crime and seaminess, rain, sewers, torn pieces of paper, a good-humored optimistic hero who often finds himself in ironic, slightly funny situations, a former girlfriend who is now on the outside of law and an arch villain who controls all crime in the city are there any similarities between your *Daredevil* and *The Spirit*?

FM: No, except maybe a civilization beneath the sewers. Obviously there are many references to *The Spirit* in *Daredevil*. I think what distinguishes them is that Daredevil has a harder edge on him. Daredevil uses material and brings it to a sharper point.

PS: What do you like in Eisner's work?

FM: The main thing that interests me in his work is the way he makes the words and pictures act together That's very, very rare. I consider him the be the master of the art. The one man with complete command and what makes his stuff so magical isn't the quality of his writing or the quality of his drawing, but it's how he combines them. His writing is good and his drawing is good, but if he were not able to manage the two together, his stuff would not be as effectual as it is.

PS: Are there specific sequences that really stand out in your mind? As things that have changed your ideas about how to do things?

FM: It affected me at such an early stage because I was reading *The Spirit* before I ever started working in comics. Its hard for me to tell.

PS: Perhaps I can suggest something. Cat Yronwode has pointed out to me that the sequence in which Kingpin opens the vault and it's pitch black inside and he has a flashlight is like "Showdown With the Octopus."

FM: I thought of that myself, but that was after the fact. It's hard to determine how these things work out. I don't believe I set out to rip off *The Spirit* in the stories that I have done that relate to *The Spirit*. The only time I ever used Eisner's material consciously was in the first Elektra story. Even then I altered it.

PS: Of course, there's another difference as well. The Spirit is a very normal man whereas Daredevil is still very much a Marvel superhero.

FM: There's another thing that that relates to in the *Daredevil* books and that's martial arts movies. I see a lot of movies. There are lots of references to martial arts movies in *Daredevil*. I thought it was really amusing when I got letters accusing me of ripping off *Star Wars*, because I was ripping off the same people Lucas was ripping off. That and in the choreography of the fights. If I go to a martial arts movie I walk out with many, six to ten, good fight moments that I can use and adapt a bit.

PS: In this letter you have in *Spirit* 31, you praise Eisner's current experimental work. What do you like about what he's doing now?

FM: That he's trying to manipulate the form in ways that he's not been doing. I did not think this "Hamlet's Soliloquy" was a successful piece of work, but I thought it stretched a lot of muscles. It was a very bold thing to attempt. That's largely what his laboratory pieces are, I think. He's trying things out and it astounds me that a man who has accomplished so much in his work is still trying new things, is still pushing himself. I though the *Contract With God* book was just remarkable. He got in some ways more expressionistic than he ever did with *The Spirit*. That opening sequence is just astounding. He got so much emotion across and it was so beautiful.

PS: When you did your page of *The Spirit* jam, what kinds of things were you trying to capture there?

FM: I was trying to get the little funnier stuff. The very violent cartoon works. He still did some of the best fight scenes in comics ever. It just hurt so much. Also the fact that some of it was funny

PS: Okay, how about Kurtzman? What do you admire in his work?

FM: The storytelling again. In his case, it's clear that his talents lie right on the fringe between the words and the pictures. I find him easier to understand right off the bat than Eisner, and his work is so structured. He formula-ized so much, the war comics for EC in particular. He systematized how to tell a story. He was the one I studied first the most. Eisner's not systematized. His work is spontaneous and he's harder to understand.

PS: Krigstein?

FM: Krigstein I find to be Kurtzman taken in a strange direction. He worked off Kurtzman's layouts

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but he altered them radically, individual images into several images and so on. Main, Krigstein's interesting within the area of manipulation of time. There isn't as much to learn from Krigstein as Kurtzman or Eisner because he did not produce a very large amount of work. What's there is choice. In the particular area I described, he broke the ground. Krigstein did not write, but he brought energy to the pictures but they were repeating each other.

PS: I've seen you carrying books by other people and I wonder if they have influenced you. I once saw you carrying a Caniff *Terry and the Pirates* book.

FM: That's a fairly new thing for me.

PS: I've seen you with stacks of French comics. Is there anybody in particular you like?

FM: Well, Moebius, obviously.

PS [To Janson]: Who do you admire in the field of inking?

KJ: Among the people currently in the business, the best inkers would be, not necessarily in this order, Giordano and Palmer. Sinnott is very, very good, but Sinnott hasn't really done anything [new] in the last five, ten years or so. Giordano and Palmer are the only ones who have been consistently trying to grow. That is the criteria that I use to determine the best inkers. My influences have been just about everybody. Early on Wally Wood was very strong and Dick Giordano. The middle period was Neal Adams and Tom Palmer and now, after 10 years of working, I'm just starting to develop a style of my own. I think I'm just starting to begin right now. I would like to go into an area where [Jean] Giraud is right now. I think in five years my stuff will probably look more like his than anyone else I can think of. I think the fact that he has two sides to his career is exactly what I'm talking about, the varied style. He's opened up the idea to me that I don't have to do things one way. He does it four, five, six different ways. I think my style changes very much from book to book. I'm very inconsistent, but deliberately so. I'm always trying something new and different. My influences are different from issue to issue, the people I look at and the movies I see. Another thing is the influence of non-comic book people. I'm very influenced by photographers, movies, the old masters, there are an incredible amount of influences around.

PS: Which movies?

KJ: I think anything that's excellent. If I seen a concert by someone such as Bruce Springsteen, who is a performer who gives his all, it makes me want to go home and give my all. It really rubs off. There there is the stuff you can lift directly. I've lifted a lot of Tom Palmer's stuff, the ways of handling grays and blacks. I've lifted Giordano's clothes, the way he does raincoats. The way Woody does blacks in the background. The way Eisner does weather. And the amazing thing is that when you're working you never know when the influences are going to come out. In 179, on the last page where Ben Urich gets stabbed, the first six panels were influenced by very early monster books, the very early Ditko/Kirby stuff. And that came out of nowhere. Ken Russell has influenced me a lot. I consider Russell and Jean Giraud kindred spirits. Hitchcock has influenced me a tremendous amount. I think the most influential inkers in the past 15 years have been Palmer, Giordano, Sinnott, Woody and Austin.

PS: What do you think comics can do better than movies?

FM: Comics can crawl inside a character's head. Another thing is that you have a static image. A disadvantage is that you do not control the reader's time. So you have to compose panels in such a way that it takes longer to get across.

PS: In *Daredevil*, pain hurts whereas in other superhero comics pain doesn't seem to exist that much. Do you feel that there is something wrong with the way superhero violence is presented and you're doing it the way it should be done?

FM: I don't believe in making the audience comfortable. I believe that one of the things that sells comics and makes them interesting is violence. I know I enjoy violent fiction and that it serves some purpose in my life. It isn't just movement or action. I think that if you do violence in too slapstick a fashion, in a way that doesn't show pain, you're letting your audience off the hook. You're not making them aware of what it is that they enjoy.

PS: They've got to be made aware that what they enjoy has consequences?

FM: Yes. I enjoy the fact that my work makes people uncomfortable, and I think it makes them uncomfortable because people are hypocrites. They want to enjoy violence but not see anybody get hurt by it.

PS: Do you intend in some of your sequences of violence for the reader to be unable to enjoy them at all? For example, the Elektra fight in 179?

FM: Enjoyment isn't the only thing. What I was after was a bit more intense there. With the bear trap there was some pretty vicious symbolism going on there, and that was meant just to be a horrible sequence. In a way I was trying to capsulize their whole relationship. No, I wasn't trying for fun stuff in those scenes.

PS: So you use violence in the books sometimes to provide the reader with a thrill and other times to create shock, to create horror, to say something about the darker side of the characters involved. How do you draw the line between violence that serves a dramatic purpose and violence that is merely exploitative?

FM: My favorite accomplishment so far was when Ben Urich got skewered and I got a flood of mail from people who were furious at me for killing him. The only reason for that flood of mail was because I had spent an entire issue getting the reader to know him. He was not a popular character before that, although he was a favorite of mine. By letting the reader get to know him and then taking him away I got a strong emotional response and was able to turn them against Elektra. I believe I do it (violence) for a dramatic purpose every time.

PS: You have a great deal of graphic violence in *Daredevil*. Do you feel that after a while this tends to numb the reader's sensibilities?

FM: If you've noticed, the books have been getting funnier too. And that's just it, when they're against one and another, they keep themselves fresh. One of my personal goals is to be able to scale it down and make it more horrible at the same time. It's difficult, but if you notice the fights are less brutal but look brutal.

PS: Could you compare the Urich scene where he gets skewered to Hitchcock's shower murder?

KJ: The analogy to the horror movie isn't valid because there's too much else going on in the book. The book is not dependent on the violence; the violence is part of the book. The book is not drawn along the lines of a splatter movie.

FM: If you check the number of pages devoted to combat, it's generally less than a page or two. I'm after impact and intensity.

PS: *Daredevil* is getting the reputation as being violent. But I can think of many other comics that are much more so in which the entire comic is a fight scene.

FM: That used to be called action. Action where people don't get nosebleeds. I actually find that offensive.

PS: Aren't you counteracting what you're trying to produce, when people undergo extreme violence and

then walk away from it as with Urich?

FM: Well, Daredevil spent that entire issue using a crutch, and Ben did spend two weeks in the hospital. I simply wanted to skip the expected part of the story. I'm more in to catching them off guard.

KJ: You're complaining about Ben not being in the hospital longer and that he should have been more affected, but if you read the story, he've very emotionally affected by it. It changed his personality

FM: I changed this very much from the way I had it originally planned. At the end of 179, it had actually one scene loner than what we got where Urich was in the hospital and explaining to Matt that he was dropping the story, and they argue and Matt walked out pissed off. Obviously, it was a cliff-hanger. I wanted to sneak up on the reader rather than hitting him over the head with it. I wanted to do a turnabout in a totally different way. I was worried when the comic came out.

PS: This, of course, relates to the book's theme of moral responsibility. Becky, in that she had to come to terms with the fact that it was her responsibility as a citizen and a human being, to testify against Ladykiller, that she had to get over her traumatic response to her attack/rape and report it. Whereas Urich, who was nearly killed by Elektra, decides to drop the story exposing mayoral candidate Cherryh as the Kingpin's pawn.

FM: The second turnabout is that he didn't do that. One of the things I wanted to exploit but wasn't able to was that the heroes of the comic books are all in great shape and they're all very tough and they're the people who can afford to be the heroes, but Ben Urich is really an ordinary man.

PS: And Daredevil understands this.

FM: Yeah. That was the part that I had trouble with.

PS: Have you had any trouble with editors or the Comics Code over violence?

FM: No.

PS: Do you just like the name Elektra or were you thinking of the heroine in the Greek tragedy?

FM: This particular character was designed around her name, the name Elektra has come to represent an entire psychological phenomenon. She was a young woman who had her sexual interest centered on her father, and just as she was transferring this to another man, her father is killed.

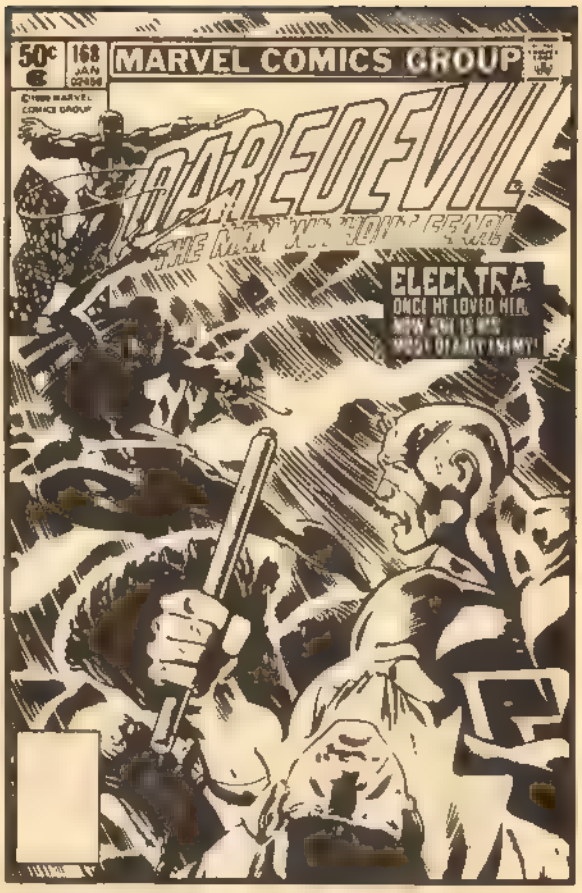
PS: I find her a bit hard to swallow While I can see that she would be upset over the death of her father, what most people would do, even in the world of comic books, would be simply to try to get the policeman who shot her father and not turn into a mercenary who hands out the same kind of pain and suffering to other people, is there more to her story than we know so far?

FM: Basically there's years of corruption. Step by step, she has lost the belief that both she and Matt held at the same time and more or less strayed from the righteous path. Her problem is not that she's a good girl gone bad; it's that she's one of the villains who's got a weak streak in them.

PS: You told one interviewer that gearing comic books to a child's understanding doesn't mean it has to be weakened and be shallow. On the other hand, Gary Groth, for example, has argued that you cannot present thematic material with relevance to adults within comic books that also have to appeal to 12-year-olds. Can you expand on this?

FM: Obviously I disagree. A story can be told simply and clearly and be full of meaning, that someone who simply enjoys an adventure story won't get. Some readers will only get a good action drama; others will get emotional aspects. But it's there if you want it.

PS: Do you feel that there are ways that you can deal with certain subjects in superhero comics that you can't in other media?



FM: Yeah, you can cartoon it more, using it as an expanding form of the political cartoon.

PS: Now in terms of your own stories, is there anything particular or special that cannot be done in another media?

FM: I don't know; what I do lies fairly close to movies. I suspect that I haven't done much of anything that couldn't be done.

PS: What kind of woman would be the right one for Daredevil, and of the ones that he's met who do you think comes closest?

FM: Heather.

PS: Why?

FM: Because she's not as much of a tinhead as he is. [Laughter.] I'm lost, I can't think of anything

PS: What lies in Daredevil's future?

FM: There will be more martial arts related stuff coming up At some point in the future he'll be leaving the country for a period of time, and beyond that I'm going to continue to explore his relationship with the Kingpin, which has got a lot more to it.

KJ: What I see coming up ahead for Daredevil's future, not as a personality and not as a character, but as a book in an industry of comic books, is that we've gotten the book to the point where we've amassed a certain amount of readers and we've taken them to the point where they're used to our stuff, right now as it stands. . . . Just simply, that having taken what we've amassed now and the means by which we've conditioned the readers to what we're doing, we'll take the readers to unexplored ground. I'd like to think *Daredevil* could be a contribution to the form and to the industry.

FM: We'll rule the world! ■

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"A MATTER OF JUSTICE"

Bring Back the Bad Guys

by John Skerchock III

Alone on the rooftop, the Man Without Fear, his red silk costume glistening like fire under the stars, stares down at a sleeping city. Suddenly, out of the sky, the Owl! Daredevil ducks, radar senses alert; the Stiltman rises ten stories on sturdy metal legs The Eel, Electro, and Mr. Fear join the fracas from who-knows-where, and an epic battle begins!

In his one hundred and eighty issue career, Daredevil has fought a myriad of foes. Some would earn a special place beside the costumed avenger while others would quickly fade into obscurity. But it is the villains that have sustained *Daredevil* over the years and helped make it one of the hottest selling mags to date

The comic has passed through two stages and is now in its third. The First Period ran smoothly through the first thirty-eight issues up to the conclusion of DD's unforgettable battle with Doctor Doom! The Second Period begins with the following issue and lasts until the Third or Miller Period, where the comic is enjoying phenomenal success.

Since *Daredevil* #1 we have been treated to a host of fantastic villains befitting the special powers of Daredevil. We met the Owl, Killgrave the Purple Man, the Stiltman, the Gladiator, and many others. These were strong supporting villains whose every encounter forced our hero to grow, tested his skills until he could successfully defeat them. But some villains posed problems elsewhere, not to DD but ol' Marvel itself; They were Mr. Fear and the Masked Marauder.

Mr. Fear was more reminiscent of the Green Goblin in that both used a Halloweenesque approach in method and appearance. His forte was a special gas that struck absolute terror into the hearts of anyone unlucky enough to get a whiff of it, including the Man Without Fear. But this gimmick could only last so long before the novelty vanished, as well as reader interest, hence his death in *DD #91* But you can't keep a good idea down, so Marvel had the villain's son take up the act (sound familiar?) and fight Spidey and Hawkeye in *Team-up* #92

The Masked Marauder didn't have much going for him from the start. He had no real powers except his ability to team up with other villains. But he did come closest of all to learning DD's secret identity (except Elektra, but hers is a far different story). Except for his coercive abilities, at which Killgrave, due to his hypnotic powers, was better, the Marauder turned out to be incredibly dull. His death was too.

The combined Trapster-Doctor Doom confrontation brings to a close this memorable period. It's probably one of *the* greatest battles in DD's history. Who could ever forget Doom actually switching bodies with Daredevil in an ingenious attempt to breach the Baxter Building? No wonder that after reading such an epic the next few issues were letdowns, the Second Period begins.

This period could also be called the Menagerie. In DD's longest period to date he has fought a host of villains with animal and insect names and/or characteristics: Beetle, Cobra, Copperhead, Ani-men (Cat-man, Bird-man, Ape-man), Man-bull, Mandrill, Nighthawk, Owl, Scorpion—to name a few.

The action was bouncy. A run of good stories proceeded or followed one or more bad stories, peaking in the 80s. Here a fairly exciting run was preceded by issues with dull confrontations with one dimensional villains, the same with the 90s. Someone somewhere in that great Marvel office must have gone to sleep. Many of the stories were so poor and shoddy. Time and again we saw Man-Bull, fit to run the Hulk ragged, stomped by Daredevil. Issue after issue members of the Menagerie attacked, practically using the same old tactics and techniques. Even Daredevil seemed overcome by the boredom.

But this period was far from bad. It brought out some fascinating villains who grew to life in their own right. The first is the Jester. Resembling a certain Clown Prince of Crime, he was somewhat better, more maniacal. His appearances were deeply intricate stories involving one man's obsession for victory. And the villain wasn't overused. Aware that scarcity increases popularity, he only made two serious, memorable, attempts to get Daredevil, once in the 40s and almost a hundred issues later. Of course he made a forgettable appearance in *Moon Knight*, a poor ploy to get Daredevil a guest shot.

The Owl, born in the last period, reached new heights in perhaps his greatest appearance, *DD #145*. Here a healthy, middle-aged man is now a cripple, forced to wear a brace to walk because the flying pills had adverse side effects. His new career in crime was suddenly cut short during a climactic struggle with Daredevil; the villain's power failed and he plunged to "death" in icy waters. Be he was rescued in time to battle both DD and Spidey in *Team-Up #73*. This time his neurological pacemaker shorted leaving him a vegetable. Will he return? Can he make it by the 200th ish? (HINT!)

Finally there is Bullseye! A fantastic, costumed mercenary/hit man might have made him sound like a copy of the Punisher, but DD's writers quickly made the distinction. Bullseye is a villain's hero! Whenever the mob needs a hit on an impossible target, he's the man for the job. His appearance came late in this period, but he made up for it in the next.

Of course there are others, memorable foes all Some foes no longer: the new Torpedo, Nighthawk. And some really great issues: the climactic conclusion to the Zodiac Key story. All have proved the period exciting and diverse.

The Miller Period begins with *DD* #158 when Miller practically has carte blanche. This period, a young one, has so far been limited in villains: Death-Stalker, Bullseye, Kingpin, the Gladiator. Elektra is the only new foe, excluding the many minions and assassins of rival mobs. And this has been an asset to the comic! The writer had ample time to develop the villains into believable characters, the artist to draw them (Miller being both). He has taken the time to get into their heads, explore every facet of their thoughts, and use this to make them real.

Miller does to Daredevil what should be done to Moon Knight! We see the main character grow, develop and with him the villains. They practically come to life on the pages. For the first time these villains take on a new life full of fire and excitement. They aren't knocked out with one punch, and when defeated they slither back into that hole or sewer, plot, and come back even deadlier! Look at the Gladiator! He's trying desperately to reform, and we are allowed to feel his pain and despair in doing so. Miller's great talents have not only captured the better part of the First Period, but have also managed to project that part of such a way as to get full use out of *all* of the characters; even the lowliest mugger seems to grow into a powerful threat!

Where will this period go? Miller has captured that

unique flavor in DD's villains. As he progresses perhaps he'll find time to incorporate the Jester. We saw Bullseye's insanity grow; the Jester would be no problem; he's been insaner longer. And what of the Owl? A Kingpin in his own right, his reappearance now would pose a great threat to Daredevil and Kingpin, and gang wars would rip open the city. And what of Killgrave, the Stiltman, etc., etc ?

Daredevil has come a long way and grown much. If Miller continues with the comic he'll grow faster and farther, and the villains with him. The old saying "*with great power comes great responsibility*" doesn't just apply to superheroes; it's for writers and artists as well. Although DD hasn't always fought the best, he deserves the best. Keep the villains coming, and *Daredevil* will keep going! ■

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Daredevil: Birth of a Soap Opera

by Steve Webb

Stan Lee confided in the narrative of "Son of Origins of Marvel Comics" that his favorite creation among a generation of costumed superheroes is Daredevil. In that tome, he details his affection for the premise behind Daredevil—a superhero whose flaw (blindness) would seemingly outweigh his powers, particularly compared to the weakness Marvel afflicted its other heroes with.

One can read *Daredevil* #1, the other issues Lee presented in his origin series and the narration he surrounded them and develop a fairly clear idea of what attracted Lee to the "Man Without Fear". The situations developed for Matt Murdock—the intrinsic drama of mixing a superhero's battles with the goings on in a law office and the relationship between Murdock, law partner Foggy Nelson and their secretary Karen Page—and made *Daredevil* a writer's comic.

Lee and Jack Kirby probably didn't realize how important early issues of *Fantastic Four* such as #22 would be for the emerging Marvel Age of Comics. In that story, officially the team's second battle with the Mole Man, the adventure aspects of the plot got put off early in the book for experiments on the Invisible Girl's powers, domestic quarrels among the four members and other personal aspects that would have been boiled down to two or three frames in the DC Comics of that day.

A satiric form of soap opera developed out of those early lapses from action and drama, one that pervaded every Marvel title through the rest of the 60s. The secret identity of many of the heroes (such as Daredevil) became something more than a means to do good deeds. It was an aspect of the character, an exaggerated counterpart to anyone who adopts a totally different personna that would surprise close associates. Lee was writing about the accountants who spent their spare time digesting and living through movies, chemical engineers who went home weekends to farm or graze cattle—and perhaps for an aspiring novelist who saved his real name for important works by shortening it to write for comic books.

Although these "soap opera" aspects did show up—and even flourish—in other Marvel titles, all of them were affected by the artist involved. The personal aspects of the Fantastic Four's lives would always be overshadowed by Kirby's larger-than-life style, one that was at its best depicting ominous villains, great mysteries and cataclysmic battles. Fittingly, his biggest contribution artistically to the Fantastic Four's domestic life would be the continuing proliferation of scientific gadgetry in the Baxter Building.

Similarly, Steve Ditko's style would allow for personal aspects to emerge from Peter Parker's life—but in such an ugly, condescending way that the scripting was still confined. It would take artwork by John Romita in that strip for the supporting cast to actually appear sympathetic and eventually warm up to Parker, and even then his personal life would revolve around bad luck and problems

And where did Romita come from? A stint drawing *Daredevil*. Lee effectively set up his premise and the relationship between Murdock's law office and his superhero activity in the first 11 issues. Both Murdock and Foggy Nelson had crushes on secretary Karen Page, although Murdock always held his feelings back because a) he was blind and didn't feel secure to pursue her, and b) he didn't want to let on that his various heightened senses enabled him to fall in love with her soft-featured face, long blonde hair and model-like figure.

Using Romita as artist, Lee would take Murdock through a leave of absence from his attorney duties, allowing Nelson and Ms. Page to flirt with discovering Daredevil's secret identity by opening Murdock's mail These suspicions would flourish during the next artist's tenure, and they would cause the most outrageous of the magazine's soap-opera devices

Lee knew what he was doing when he recruited Romita to do *Daredevil*, even though he probably didn't know the artist would soon have to move to *Spider-Man* after Ditko's 1966 defection. Romita had been dissatisfied drawing many of DC's romance comics, and would be extremely grateful to Lee for the chance to get back into superhero comics.

But despite Romita's dissatisfaction drawing romantic comics, the talent he developed at it was probably one element Lee sought for *Daredevil*. Romita, and Colan after him, would be artists who could integrate the action and interaction in the magazine in the same way the scripting integrated the two

Like Romita, Gene Colan had experienced doing romance comics. That experience would mark much of his Marvel work, including his Dracula series. At Marvel, he began by drawing the Sub-Mariner series in *Tales of Astonish* under the pen name of Adam Austin. During the mid-60s, he would take on at various times Iron Man in *Tales of Suspense*, Dr. Strange in *Strange Tales* and Daredevil.

His biggest contribution (to these eyes) with Lee on *Daredevil* would be a triple identity for the superhero. Where else could a character like Mike Murdock crop up? In order to convince his law partner and secretary that a blind man couldn't possibly be a costumed superhero, the blind attorney mussed up his hair, donned more decorative shades in place of his conservative dark glasses, and assumed the identity of a fictitious twin brother. The identity involved assuming the talk of some kind of hipster, projecting an (ouch) "devil-may-care" attitude toward life and adopting the kind of physical demeanor that one would guess Daredevil's real-life identity would have. Matt Murdock was a bit formal and stiff. Mike Murdock was anything but. It didn't really matter that Nelson had known Murdock since college and never heard of the brother, or that even the stupidest of lawyers would have searched for some official record of the twin brother's birth.

But Colan also excelled in the action portion of the magazine. His treatment of Dr. Doom in issues 37 and 38 was easily the best outside the confines of *Fantastic Four*, and he had a good deal to do with popularizing the character of Lord Kevin Plunder, theoretically Marvel's first hero from its pre-comic pulp fiction days as Kazar, Lord of the Hidden Jungle.

The problem with Lee's subplots and supporting characters is evident by their absence today. The long-term logic of the strip is almost non-existent. Mike Murdock is gone. For a while, Matt Murdock was gone. Karen Page is gone, for the most part. Nelson is still here, but in ways that connect up more with the first few issues than anything in between.

But the breaks in the train of logic are easily made up for by the strip's odd personal touch, one that began to blossom during the Lee-Romita tenure and reached blossom when Colan replaced Romita. ■

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ELEKTRA

The Denny O'Neil Interview

by Joey Cavalieri and Mitch Cohn

(Editor's note: This interview was conducted on November 27, 1981, in Brooklyn, New York.)

JOEY CAVALIERI: What is your input as editor of *Daredevil*? We hear a lot about "Marvel-style" plotting . . .

DENNY O'NEIL: That really doesn't mean anything anymore since there are now five editors and we all have our own *modus operandi*. The way I like to work is the way I've been working with Frank, which is to have the writer come in with the story idea. We talk about it. We try and solve any problems that might arise with the plot in the talking stage. We get something that we mutually agree on. That way, it saves disagreements and hard feelings later. If the guy's done the job and the editor doesn't like it because of something conceptual, that means a lot of wasted time on both sides. If you can get that stuff talked out ahead of time, the whole operation goes a lot more smoothly. Working that way partially depends on a certain degree of trust between the editor and the writer. And that comes with time. Never happens the first time out. But we have evolved that kind of working relationship that I used to have when I was writing with the editors that I seem to have done the best work for. So, my input at first was almost co-plotter. Recently, it's been, I make suggestions, I try and solve little problems that arise along the way. I sort of function as a cheering section.

JOEY: You say this is talked out. In other words, there's nothing written, at this point. There's no precis, there's no sketches . . .

DENNY: In this way of working. With other people, they prefer to submit to me a written plot first, and then we talk that out. For example, with Chris [Claremont] and Doug Moench, that's the way it works. Doug, mostly because he's so far away, and Chris because it's just the way that he's comfortable working. I try and accommodate myself to what the creative people like to do. But with Frank the talking comes first. Then, there is some kind of brief precis, just so I can show people in the bookkeeping department that, yes, we have this issue plotted. And, occasionally after that there are changes. Frank often calls and says, "Listen, I have an idea; I think it's a better idea for thus-and-such a scene that we talked about." He gives me the idea. Ninety-nine times out of a hundred, I'll just tell him to go with it. Again, that's the way I used to work. It seems to me that's making maximum use of your editor. And again, making sure that everybody agrees about what's being done at every point along the line. What's a phone call cost?

JOEY: In Frank Miller's case, where it's just one person doing the work, how does it differ from working with a writer, a penciller . . .

DENNY: Well, it makes it simpler. The way I worked at other companies always involved the script being written first. So that was a comfortable way to work, with that method. If you're working in the so-called "Marvel-style," it does get more complicated because there has to be an agreement about what the story is in the very beginning among artist, writer, editor. So that's one more person involved. With the artist and writer being the same person, the whole thing is very much simplified.

JOEY: It takes less time? The *Daredevil* book is not something that eats a lot of your editorial time?

DENNY: No. Not any more. It goes very easily.

MITCH COHN: Do you think the writer/artist provides a more fluid story, generally?

DENNY: Oh, yeah, sure. That's the ideal. There are very few people who can draw and write well. Very few. There have been very few throughout the history of the medium. But when they come along, they generally produce a good . . . I hate to use the word "product," but you know what I mean. Good end result. Because there is no clash of sensibilities. There's no possible misunderstanding. So, when one of those specimens comes along, you have a Will Eisner, a Harvey Kurtzman, Milton Caniff . . . at least early Milton Caniff, Frank Miller, someone like that.

JOEY: How do you feel about Miller's work as a deviation from the Marvel house style? It used to be just "Kirby," but now it's sort of "Kirby-Adams-Buscema." Miller really doesn't fit comfortably within those three house styles.

DENNY: I think you answered your own question. There is not a Marvel house style anymore. There can't be with an operation that's gotten as diverse as that one. When I first worked for Marvel 15 years ago, it was Stan Lee writing virtually everything, or what he wasn't writing he was editing very tightly, and there was Kirby, Ditko, Colan, and one or two more people, but they were all working in the same general bag. So you had the Stan Lee style. I don't know when it stopped being true, but Marvel got too big to be controlled by one man. Such a number of books got published that they had to bring in all kinds of artists. I don't know if there was ever an attempt to integrate everybody into Kirby's style, which I know Stan favored. But there certainly isn't anymore. What I've just been told in the two years I've worked there editorially is produce good comic books. Whatever it takes to do that, that's what we're supposed to do. I never had a style imposed on me. I've had a number of disagreements with my boss and *his* boss and so on about various things, but they were never in the area of my deviating from some set style, or my people's deviation from some set style.

JOEY: Disagreements in terms of what? Story content?

DENNY: The best way to achieve a given effect, for example. There's always maybe a dozen ways to solve every problem that arises. There will obviously be disagreements about what the best way is to solve them. It's mostly in that area. Very much to be expected in anything that purports to be creative. Every comic is to some degree a collaboration. Even something like *Daredevil* where one guy does 70 percent of it. There's still input from editor, inker, and occasionally editorial director. We have all worked creatively at some time or another. We all have our ideas about how something should be done. It's natural that disagreements arise. In the case of *Daredevil*, they have never been serious disagreements. They've been more like raised eyebrow than raised voice. And very little of that, recently.

JOEY: Do you think that, as a result of what's being done in *Daredevil*, that the door would be open at Marvel to different styles of art or stuff that's not part of the superhero genre?

DENNY: That's certainly possible, particularly the latter part of your question, things that aren't superheroes. Yeah, there's a lot of talk and experimentation

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Joey Cavalieri is a writer for D.C. Comics and his cartoons have appeared in High Times.

already under way in that direction. I think that superheroes will for the foreseeable future continue to dominate commercial color comics because that's still the thing we do best. But in magazines like *Epic* and *Bizarre Adventures*, those are sort of testing grounds for other things the medium can do. Marvel has already deviated from the standard superheros with books like *Ka-Zar*, and to a lesser degree, although they are nominally superheroes, *Dazzler* and *Moon Knight* certainly don't fit the old superhero mold of *Spider-Man*, *Fantastic Four*, et cetera. *Master of Kung Fu*, which in its little, quiet way is very popular, is, to my mind, not a superhero book.

MITCH: *Daredevil* itself is sort of a borderline superhero book, in that he never fights supervillains. It's always Daredevil against organized crime.

DENNY: Yeah. The Kingpin is one of those borderline characters, who, as handled by some people in the past, has been a supervillain, and probably was pretty much conceived as such. But, as modified by Miller, he is more a kind of platonic ideal of gang boss. On the other hand, we've done a lot with Bullseye and a lot with Elektra, who are both supervillains, in effect Again, in a stronger, and to my mind more believable, rationale in both cases, for what they do. Moving toward realism; that's mostly what Frank has done in that area. If these characters could exist, in this world that we inhabit, how would they have to behave? And he sort of answers that question every month.

JOEY: If you construe *Daredevil* as being an "adult comic" with "adult themes," will this eventually lead towards different types of distribution for the adult market, perhaps through direct sales?

DENNY: That's an interesting question, and it's one that the next two years will have to answer. You know, probably, that we are experimentally publishing three titles exclusively for the direct sales market, and upcoming projects, special projects, will be aimed at that market. For a lot of reasons that are boring and have to do with economics, it seems like a very sensible way to go. As for *Daredevil*, its audience in the direct sales market is extraordinarily strong right now. I haven't seen or heard the latest figures, but it's probably the second best-selling title as of right now, late November 1981, that Marvel has. There are signs that its newsstand sales are picking up. My newsstand figures are always six months out of date, but we have projections almost up to the present. The projections are usually close. Ball park. It looks like *Daredevil* is becoming one of the best-selling books on newsstands. It's already one of the best-selling in direct sales. It is one of those rare, wonderful instances where I think genuine artistic merit and commercial viability sort of coincide. I'm delighted that there's all those people out there who share my taste with regard at least to this one character

MITCH: I take it this sales picture was nothing similar a year ago

DENNY: Right. It's easily doubled in the last year. Remember, *Daredevil* has been around since 1964. I even wrote an issue. I think it was issue 17. One issue. Everybody's had a shot at it. Not everybody. Hordes.

JOEY: What was it about Frank's work that impressed you as an editor? Do you remember your first impressions?

DENNY: Gee, Frank'll be reading this and his head'll get as big as the Goodyear blimp. This first thing that impressed me about him, before I'd ever seen his work, back when I was just playing volleyball with him on Sunday afternoons, was his intelligence and his willingness to learn. When, by sheer accident, I began working with him about a year later, those qualities impressed me more. He is even now learning things every time out. It's a wondrous thing to take Frank to, say, a martial arts exhibit of something he's never seen before and watch him suck it up and understand it, and understand how he can apply it to his work. He works very hard. He puts in long hours. He used to work even harder, particularly at the drawing end of it. He worked very, very hard, first to learn how to draw and then to evolve his own style, and then to evolve something beyond that style that perfectly complements what Klaus Janson does. There's a great deal of innate talent so there's also a large willingness to work, until he hit what I assume was his own standard of acceptibility. All of that informed by a great natural intelligence, and that incredible and natural hunger to keep learning. Learning all kinds of things. He reads. He goes to things. He has experiences. For example, he and I did a seminar at a maximum security prison about a year ago, which is a truly scary experience. Frank's reason for doing it was, "I'll probably learn something" from being caged with convicted murderers.

JOEY: He seems to be a rarity in that he seems to have gotten an assignment of his own rather quickly rather than—oh, you'll love this—spending years writing *Millie the Model*, before doing a book of his own.

DENNY: Yeah, well he paid his dues. He did stories for Gold Key, for DC, for Marvel, early stuff.

JOEY: Do you know what books?

DENNY: No, I don't. He did some commercial work, some advertising work. It was not exactly an overnight success. I think that's one of the things that makes him good. One of the problems with modern comic books is—I'm gonna love me for saying this—there are no *Millie the Models*. There's no place to learn. There's no place to be bad. When I started out there was Millie, there were the Westerns. The Westerns require a slightly higher level of skill, but it was still nothing that made great demands. It was the kind of story that could be edited. It was simple enough so an editor could show you precisely where you went wrong, precisely what you should have done. I did a lot of those. At the time, I sometimes rebelled against the editing I was getting, because I thought I was being edited too tightly, I was not being permitted any room for self-expression, et cetera, et cetera . . . after all, I came into the business a professional writer, and so on. Now I'm grateful for it. Because it was a way to learn. And when I got out on my own more, it was a chance to . . . I mean, I knew what I wanted to do that I hadn't been permitted to do. Well, Frank went through a period of apprenticeship of about two years, where he did lots of stuff and he paid some pretty heavy dues, in terms of living in a ratty place, and hanging around, and trying desperately to learn, and to pick up assignments, and when he began to pick up assignments, to acquire the rest of the professional artist's equipment, like, knowing how to meet deadlines, knowing how to discipline yourself. Getting what I can only call a professional attitude. In comics, like almost everything else, you have to respect them as an artform but regard it as a job. Frank put in two years. He put in, actually, more time than a lot of guys do, because we're desperate for artists. We will use people who show talent and hope that they will grow into the job. By the time Frank started doing *Daredevil*, that very first job, he certainly had his basic equipment together as an artist. And, I didn't know it at the time, but he had most of his equipment as a plotter together. Who knows . . . if he had to spend five years it might have made him better yet or it might have soured him. As it was, he put in an apprenticeship, and just about the right amount of apprenticeship, I think.

JOEY: Is there a place for an apprenticeship at Marvel?

DENNY: Not much. I will occasionally use a new writer in *Bizarre Adventures*. I just bought a script from Ann Nocenti who is Al Milgrom's editorial assistant. She'd never written one before. I know she's intelligent; I thought I detected talent and a willingness to learn. Occasionally, in the direct sales books, we have places for back-ups. But it's a sort of hit-or-miss proposition. If you are a beginner or something close to a beginner, and you come in, you might actually get an assignment. But the chances are against it. And there's no set of books that are sort of relegated to beginner level, as there once was with the teen-age books and the cowboy stuff, and the second-string superheroes. For example, my first superhero character was Doctor Strange, who was sort of a place to begin to learn how to write that stuff. Now Doctor Strange is a full-fledged character who's got his own book and you can't begin on him, because he demands as much or more than any of the others.

JOEY: Who owns Elektra? Is it the property of Marvel Comics or does Frank have a percentage of it?

DENNY: Well, Elektra. . . . I don't know of any reason why she wouldn't belong to Marvel Comics. She was created under the standard deal. I think it's all going to become a very moot question pretty soon anyway. There's a chance, mayber, that we'll use her in *Bizarre Adventures* once or twice. I try and get as much work from Frank as I can for that title and will continue to do so. But she's Marvel Comic's property, as far as I know.

JOEY: Well, a problem with comics now seems to be that writers feel ham-strung. They don't want to create new characters that won't belong to them when they leave the title of leave the company.

DENNY: That'll change.

JOEY: How?

DENNY: That'll change

MITCH: Do you have definite plans for Frank's work in future *Bizarre Adventures*? Definite projects set up?

DENNY: We're gonna do one Monday. We're gonna start on one, an eight-pager for *Bizarre Adventures*. We have a violence issue coming up. It's really gonna be an extraordinary issue. I just threw this out as a theme and I had to beat people off. Everybody wanted to contribute something. Yeah, I think Frank is definitely down for eight pages. The exact nature of the project we will decide on Monday. We talked about it a little while ago on the phone. It'll be something in the martial arts area. Whether he will write it, or I will write it or we will collaborate on it, I don't know. That's all gotta be decided on Monday

JOEY: Do you have any compunctions about doing work that glorifies violence?

DENNY: I probably had more psychical arm-wrestling with myself on that than on anything else in the last fifteen years. I am by moral conviction a pacifist. I don't believe in war. I don't know that very many of them in history were justified. Except in things that I don't think contribute to the well-being of the race, like imperialism, greed. I guess you can make a case for World War II.

I don't think you can make a case for any of the subsequent wars. I'm hardly alone in that conviction. However, I make a distinction between violence between individuals, between consenting individuals, and war. It has to do with depersonalization, with the use of the body as self-expression, the use of violence as art. If you pop somebody from six miles away with an 88-millimeter shell, all you're doing is pulling a lanyard If you're Sugar Ray Leonard and you take out Thomas Hearns in the 14th through an incredible display of courage and skill you have committed an act of art, by my definition. I have an on-going and fairly deep interest in the Asian martial arts. And I don't think the term "art" is misapplied to them, at least not when they're pure. Consequently, I don't have any moral problems with that. I don't want to tell people that the way to solve problems is to punch somebody in the face. Because, nine times out of 10, it isn't. I get mad at my wife, I hit her. It may shut her up, for the right now—this is assuming I have a wife—but it's ultimately not gonna solve whatever problem we had. On the other hand, the clash of equals, I see nothing morally wrong with. So it's obviously a fine line. My other answer to that is even if I didn't have that conviction about the martial arts including American prizefighting, we have in both Asian and Occidental cultures a traditional going back at least 5,000 years, of the warrior-as-hero. It is a tradition that is so ingrained in our consciousness, I don't think it's possible to fight that anymore. Not in melodrama. I had an argument with the guys from the *Comics Journal* about melodrama the last time I gave an interview. I think melodrama is a viable, respectable dramatic mode. I think that within that dramatic mode it almost demands physical confrontation. I think that this is an outgrowth of something that goes back at least as far as Homer in this culture. Even if I wanted to get rid of that, I couldn't. What I can do, as a creator, or as an encourager of creators, is to use that. I think I would never use it to glorify the act of violence *per se*. As a lot of writers do. Mickey Spillane, I think, glorifies the act of violence. The fact that Mike Hammer is bigger and tougher than the guys he beats up on, I find it reprehensible. I think that maybe Don Pendleton's Exterminator character, at bottom, after you get under the one-micron-deep philosophical coating, is a guy who . . . what he appeals to is the fact that you can take an M-16 and chop somebody in half. And he gets away with it. I like to think that I never do that Or that no one that I work with does it. You can use violence without glorifying it. Unless it is the violence, as I said, between Daredevil and Bullseye where they are equals. And it becomes a contest of skill. All right, it's a contest of skill with very high stakes But it's not bullying It's a kind of mutual entering-in, to a contract. Kind of a physical contract

JOEY: Is *Daredevil* a more violent book than its peers, or does it just seem that way?

DENNY: I think it seems that way because Frank does it better than most people. As I said, he has been interested in the martial arts for a couple of years, and I think it's all over his work. Daredevil, even when he does something spectacular, he's balanced, he's together, there's never the sense of awkwardness or total disregard for the realities of how the human body works. It's exaggerated, but it's essentially right. Many artists inevitably show somebody throwing a punch moving away from the line of force. If you're ever watched the Saturday afternoon fights on television, you know that's silly in terms of real life. All right, we're not doing real life, but it's also not dramatic Whereas, what Daredevil does looks to me like it's a heightening of what I see martial artists do, and what I see guys in the prize ring do. So he does it better. Also, Frank is into the action. He likes to do that kind of thing. However, again, he never has Daredevil saying, "Ha ha, I'm neater than you because I just handed you your head." There's almost always a sort of unspoken melancholy in Daredevil's attitude toward the use of physical force. He's kinda schizy in that way. I mean, he obviously gets off on using his body, and yet, does not like really to hurt people.

JOEY: What's the audience for the book like?

DENNY: I could never answer that It's a gray soup out there.

JOEY: No way of judging?

DENNY: Well, you get letters, but the letters tend to be from the very articulate five percent. Or the other extreme, where they're written in crayon on paper bag saying, "I like Daredevil. He beats up bad guys. Signed Joey."

JOEY: Oh, you got my letter?

DENNY: I would suspect that DD's readers are close to the cream of the comics audience. I don't think it appeals to the lowest third of the people who like comics Incidentally, I think the people who like comic books are as a whole becoming more educated, more intelligent, more responsive to art, if I can use such a pretentious word. Becuase it's not a lowest common denominator medium anymore. Television has supplanted it as that. It's the thing that's most readily available that offers this kind of entertainment. I think comics people are people who like to read, and who probably read other things, and who have evolved a taste for this peculiar—I'm gonna use an 18-dollar word here—*ubergrammar*, this strange language that is composed of image and words that is evolved from the comic strip over the last 85 years. I think they're becoming a more discriminating audience With *Daredevil*, we're probably hitting the more discriminating of the discriminating audience.

JOEY: As an editor, do you pitch the book for a particular audience? Do you have a specific reader in mind?

DENNY: Yeah. I have me, age 25, getting on a bus in Missouri, which is where I started reading comics after a hiatus of maybe 11 years. The college-educated me who retained a taste for flamboyant action and fantasy. Or I have my own son, at age 15, who's a student at the High School of Music and Art, and reads and is very bright, but still likes comics. Or his friends, all of whom sort of fall into that category. Obviously these are people I like. I like my son. I like his friends. And he likes *Daredevil*. And I'd like to believe that that's our ideal audience. No dummies at all

JOEY: *Daredevil* seems to have a "film noir" feel. Is this conscious?

DENNY: I'm sure it is. Becuase, again, Frank is very intelligent, and very seldom does anything by accident. Also, as I indicated earlier, he takes in a lot of things. He goes to a lot of movies, he looks at them intelligently. Frank, as long as I've been working with him, has just been taking a look at all of art, and all of culture, and saying, "What can I use?" In fact, he did a take-off on the filmic thing in one issue where he had a bad guy kidnap those two little movie freaks, who were talking in terms of auteurism criticism.

JOEY: Since the angel dust story, do you shy away from what's been called "relevance?" Would you want to inject elements of relevance in *Daredevil*?

DENNY: My criterion is, "Is it gonna make a good story?" I'm not going for headline-related material *per se*. With regard to the angel dust story, which will be out pretty soon, finally, I would like to believe that we will at least give kids a pause before they put that stuff into their systems. It seems to me that *that*, in and of itself is a worthy enough aim. You can't solve

all the world's problems like that, and there are a lot of things, as I found out when I was doing a heavy, relevant strip, that are not much suited for treatment in a melodramatic form. It so happens that drug abuse is one of the things that you can dramatize broadly and with a great deal of impact. When the headlines or what's going on in the world suggest strong stories I hope that Frank or anybody else takes advantage of that. I've never specifically said, "Do me relevance." And believe it or not, I very seldom wrote out of that stance. I always wanted to cover myself by producing an entertaining story. I mean something that, if you didn't have any exterior knowlegde of the subject at all, would work for you as a comic book, as a flamboyant tale of action. Which is what Frank's doing. If you can bring in other elements, other elements ranging from Freudian psychology to the macrosphere, if you can bring them in and make them part of an entertaining, exciting story, that's fine, that's a plus, and it's something to try and do.

JOEY: Which ideas didn't lend themselves as well to the comic book treatment?

DENNY: One story which DC was kind enough to reprint was a women's lib story. I don't know that the subject is treatable in that form. I know that myself in 1972, I was miles away from being able to handle that That's my least favorite of those stories. Economics, for example, I don't know. It's a big thing in the country right now, and it's touching all of us. I don't know myself of any way to dramatize that in a comic book, in 22 pages. You might be able to do it in 400. The population explosion. We did a story about that. I don't know that it was particularly successful, again, because it's such an amorphous kind of topic. It has to be something you can get a pretty hard focus on to work well.

JOEY: If the *Green Lantern* stories you did were a "10" in terms of relevance, what's *Daredevil*?

DENNY: I don't think you can make a comparison. *Daredevil* is not going for the same thing, and the world is a bit different than it was 10 years ago. I think the fact that we did those stories probably influenced to some degree the people who came after use, and Miller is one of the people who came after us. It probably has some subliminal connection like that, but nothing very overt.

JOEY: How does it feel to work very seriously on this book and others in an attempt to raise the level of comics, yet have people who have a passing connection with comics term it as "kid stuff?"

DENNY: It infuriates me. Well, if they come from outside the medium, I say, "Yeah, well, I don't understand ballet, and they don't understand comics." Them's the breaks. If it happens inside the medium, it infuriates me. I don't know what to say to those people except open your damn eyes and see what we're doing. But I'm certainly not going to be upset because not everyone on this planet shares my taste and liking for comic books. I have a whole set of friends who only sort of dimly and vaguely know what I do for a living. They're certainly likeable, commendable people and they don't read comic books at all

JOEY: Does the Code keep an eye on *Daredevil*?

DENNY: I think we had one real Code problem with the book since I've been editing it and I don't remember what that was. The Code gives us no hassles at all, virtually.

JOEY: Is Daredevil's blindness more often a help or hindrance in plotting?

DENNY: It's a ying-yang thing. It probably complicates some storylines, but on the other hand, it forces us or it forces Frank to not do the obvious thing. Therefore, you get a more interesting story. I once had an editor, one of the very best I'd worked for, who deliberately would complicate my plot, and that would force me not to do the easy thing. That kinda got me in the habit of trying not to ever do the easy thing when I'm working. Because it's usually gonna be boring if it's the easy thing. Daredevil's blindness forces us to come up with new sets of ways for him to relate to things, and that, to some degree, of course influences the stories. It's a cliche, but it's true, "character is plot." Character, in the broad sense means everything that contributes to the personna of the guy.

JOEY: You once mentioned in an interview that superheroes are obsessed individuals, particularly Batman . . .

DENNY: Batman definitely is. I mean, he couldn't relate to anything but catching criminals. That made him interesting and fun to write, but of all the characters I've done, he's the one I would least like to be.

JOEY: Is Daredevil that obsessed?

DENNY: No, nowhere near. Daredevil is a far healthier human being than most of them. He has a romantic life. It isn't always with the same individual, but he's obviously got very healthy instincts in that direction. He has a profession. He's a lawyer. To all accounts, a good one. He seems to have some interest in art, in food.

JOEY: *Now*, yes.

DENNY: Well, everybody who handles a character brings their own set of things to it. I am not so conversant with what's going on in Daredevil's interior life that I have a very . . . I can't answer articulately . . . the relationship between his Matt Murdock identity and his Daredevil personna. He obviously has a need to express himself as Daredevil, and that expression demands conflict with other people. And, because of his set of ethics, that has to mean conflict with criminals. That's as close as I come to analyzing that aspect of him.

MITCH: I think what he's obsessed with is justice.

DENNY: I think you're probably right. Of course. He's a lawyer, and what he can't do as a lawyer he does his other way. I think you've hit it.

JOEY: Any new projects for *Daredevil*? An annual?

DENNY: Well, we're about to do a double-size issue which for all intents and purposes will function as an annual, in a lot of ways. It will be what an annual should be, and they seldom are anymore. It will make a major change in continuity and plotline, and therefore affect all subsequent stories for the foreseeable future. It is also an experiment in technique. Something that Frank has not tried before. The story's told from the viewpoint of the villain. Bullseye narrates the story. So issue 181 is effectively an annual. Thirty-eight pages of new and significant material. I anticipate doing at least one double-sized issue a year, contingent on about three dozen factors that I have no control over. But Frank has gotten his professional life to the point where, if he needs to produce more material, he can And that's frequently a consideration. Is it physically possible to do it? I would not like to run an inventory story in a *Daredevil Annual* or have someone else do a story from scratch right now because I think the popularity and enjoyability of the book are very largely a product of Miller's doing it. But, if he can manage it, we certainly will produce . . . If we don't call it an annual, it'll be a double-sized issue next year as we've just done for this year. In fact, I think there is, pencilled in for next summer a *Daredevil Annual*. Which will hurt me because I won't get to do a third *Spider-Man Annual* with Frank. Those were very pleasurable experiences, the two of them.

JOEY: So that pretty much commits him?

DENNY: It commits him to have a very large input in the book. Whether or not he will be doing as much as he's doing now, I don't know . . . ■

IF YOU THINK TONY STARK IS THE ONLY PLAYBOY AROUND THEN YOU'VE FORGOTTEN THAT LITTLE OLE RED DEVIL, ME!
ELEKTRA KAREN PAGE, THE BLACK WIDOW, HEATHER GLENN... I'VE HAD MY SHARE OF FINE FEMALE COMPANIONS, AFTER ALL, THEY DON'T CALL ME "HORNHEAD" FOR NOTHING.
TAKES ME JUST FIND IT TOUGH BEING A LADIES MAN WHILE WEARING IRON JOCKEY SHORTS. MY "PROBLEM" IS MY HEIGHTENED SENSES. IT DRIVES WOMEN CRAZY. I HAVE TO BEAT 'EM OFF WITH A STICK. WHY ELSE DO YOU THINK I LUG THIS SILLY BILLY CLUB AROUND.
SOMEHOW THEY ALWAYS MANAGE TO FIND OUT MY SECRET IDENTITY. THOUGH NO ONE EVER SEEMS TO BELIEVE MATT'S STORY ABOUT THE KINKY RED UNDERWEAR..
IRON MAN THINKS HE'S SO HOT WITH THE WOMEN WELL, I DON'T THINK SO. I DON'T THINK SO AT ALL..IN FACT, THAT GUY JUST PLAIN ANNOYS ME
I WENT BACK TO WHEN I WAS JUST STARTING OUT. I WORE A YELLOW AND RED COSTUME IN THOSE DAYS
IT WASN'T LONG BEFORE I WAS DECLARED OUT AS AN ALL-AMERICAN YOU SEE ME TODAY MARVEL WOULD LIKE YOU TO BELIEVE I RECONSIDERED THE COLOR SCHEME AFTER REALIZING HOW GAUDY MY ORIGINAL OUTFIT WAS.
HAH!
FORGET IT! WHAT REALLY HAPPENED WAS THAT STARK'S LAWYERS HIT ME WITH A HEAVY CASE OF COSTUME INFRINGEMENT. I LOOKED TOO MUCH LIKE IRON MAN, THEY SAID. WELL, IF THAT'S THE CASE, I'M GLAD I CHANGED MY UNIFORM.
THAT I WAS ALMOST UNDERABLY ENTANGLED WITH THAT I'M PLAITED DOWN ONCE YEARS AGO. IT LOOKED LIKE A VERY DARK DAY FOR ME...
BACK IN 1971, WHEN 32 PAGE COMICS WERE SELLING FOR 15¢, DC COMICS SUDDENLY SWITCHED OVER TO 48 PAGES FOR A QUARTER, FILLING OUT THE BALANCE OF THEIR BOOKS WITH REPRINT MATERIAL.
IT TOOK MARVEL A FEW MONTHS TO REACT, BUT WITH THEIR BOOKS COVER DATED NOVEMBER 1971, THEY TOO SWITCHED OVER TO THE NEW SIZE AND DID DC ONE BETTER BY PRINTING ALL NEW 34 PAGE STORIES.
EXCEPT FOR MY COMIC AND IRON MAN'S WE HAD REPRINTS BACKING UP OUR NORMAL LENGTH STORIES. WHY? THAT WON'T BE EDITORIAL OF THE MARVEL BULLPEN BULLETINS
-- AND I'LL BET IRON MAN WILL BE COMBINING INTO ONE ROOM THE TITLE STARTING NEXT MONTH! MAKE ROOM FOR NEW IDEAS AND NEW CONCEPTS!
I WAS MORTIFIED!
WHEW!
PROPPED THE PRICE DOWN TO 20¢ NOT 15¢, THUS STARTING IN MOTION THE EVER ESCALATING PRICE NORMALCY THAT COMIC FANS HAVE TO BEAR OVER THE PAST DECADE.
AND THAT'S HOW IRON MAN GOT OUT OF THE PAGES OF MY MAGAZINE. THEN IT'S ALL BEEN WORTH IT!
WELL GOTTA RUN NOW-- I'VE GOT A DATE, AND THE SHE HULK IS ONE LADY YOU DON'T KEEP WAITING!

BY KEITH PAINTER ©1982

The Daredevil Checklist

by Rocco Nigro

The checklist will list issue number, date, cover price, writer, penciller, inker, letterer, colorist (when listed), page count and title. Page count will include pin-ups, which will be noted. A brief summary of each issue follows the title. Creative persons with the same last name will be noted by first initials, if the first initials are the same, full names will be used unless the people involved never perform the same creative role.

Issue 1—April 1964, 12¢, Stan Lee, Bill Everett, Everett, Sam Rosen, 23 pages, "The Origin of Daredevil," introduction of Matt Murdock (Daredevil), fun-loving Franklin "Foggy" Nelson, Karen Page, and the Nelson and Murdock law firm, Daredevil avenges his father's death.

Issue 2—June 1964, 12¢, Lee, Joe Orlando, Vince Colletta, S. Rosen, 22 pages, "The Evil Menace of Electro," brief appearance by the Fantastic Four, Daredevil fights Electro.

Issue 3—August 1964, 12¢, Lee, Orlando, Colletta, S. Rosen, 22 pages, "Daredevil Battles the Owl! Ominous Overlord of Crime," a shoulder pouch is added to Daredevil's costume.

Issue 4—October 1964, 12¢, Lee, Orlando, Colletta, S. Rosen, 22 pages, "Kilgrave, the Unbelievable Purple Man!," Daredevil battles Kilgrave.

Issue 5—December 1964, 12¢, Lee, Wally Wood, Wood, S. Rosen, 20 pages, "The Mysterious Masked Matador!," Daredevil battles the Matador.

Issue 6—February 1965, 12¢, Lee, Wood, Wood, S. Rosen, 20 pages, "Trapped By . . . the Fellowship of Fear!," members of the Fellowship of Fear are Mr. Fear, the Eel and the Ox.

Issue 7—April 1965, 12¢, Lee, Wood, Wood, Artie Simek, 21 pages, "In Mortal Combat With Sub-Mariner!," new red costume for Daredevil. One page pin-up by Wood.

Issue 8—June 1965, 12¢, Lee, Wood, Wood, S. Rosen, 20 pages, "The Stiltman Cometh," Daredevil battles the Stiltman.

Issue 9—August 1965, 12¢, Lee, Bob Powell/Wood, Powell, S. Rosen, 20 pages, "That He May See!," Daredevil fights for his life in Klaus Kruger's castle.

Issue 10—October 1965, 12¢, Wood, Powell/Wood, Wood, Artie Simek, 20 pages, "While the City Sleeps!," Daredevil battles Cat Man, Bird-Man, Frog Man, Ape-Man and the Organizer. The Organizer hopes to make Foggy the new D.A. and then control his actions.

Issue 11—December 1965, 12¢, Lee, Powell, Wood, S. Rosen, 20 pages, "A Time to Unmask," part two of issue 10, villains are the Organizer, Bird-Man, Ape-Man, Frog-Man, Cat-Man and Debbie Harris.

Issue 12—January 1966, 12¢, Lee, Jack Kirby/John Romita, Romita, S. Rosen, 20 pages, "Shadow of Shadowless In a Savage Land," Daredevil leaves New York and is captured by the Plunderer, who wants to take over the Savage Land.

Issue 13—February 1966, 12¢, Lee, Kirby/Romita, Romita, S. Rosen, 20 pages, "The Secret of Ka-Zar's Origin!" Ka-Zar is captured by the Plunderer (his brother). Daredevil battles Ka-Zar. Part two of issue 12.

Issue 14—March 1966, 12¢, Lee, Romita, Frankie Ray, Simek, 20 pages, "If This Be Just ce . . ," Ka-Zar is captured by the Plunderer; Daredevil defeats the Plunderer; part three of issue 12.

Issue 15—April 1966, 12¢, Lee, Romita, Ray, Simek, 20 pages, ". . . And Men Shall Call Him . . . Ox!," Daredevil is back in New York and battles the Ox.

Issue 16—May 1966, 12¢, Lee, Romita, Ray, Simek, 20 pages, "Enter Spider-Man," Masked Marauder tricks Spider-Man into fighting Daredevil.

Issue 17—June 1966, 12¢, Lee, Romita, Ray, S. Rosen, 20 pages, "None Are So Blind," Daredevil and Spider-Man battle the Masked Marauder.

Issue 18—July 1966, 12¢, Danny O'Neil/Lee, Romita, Frank Giacoia (formerly Frankie Ray), S. Rosen, 20 pages, "There Shall Come a Gladiator!," Daredevil battles the Gladiator.

Issue 19—August 1966, 12¢, Lee, Romita, Giacoia, S. Rosen, 20 pages, "Alone Against the Underworld!," Gladiator and the Masked Marauder team up.

Issue 20—September 1966, 12¢, Lee, Gene Colan, Giacoia, Simek, 20 pages, "The Verdict is: Death!," Daredevil battles the Owl.

Issue 21—October 1966, 12¢, Lee, Colan, Giacoia/Ayers, Everett, Simek, 20 pages, "The Trap is Sprung," part two of the Owl/Daredevil battle.

Issue 22—November 1966, 12¢, Lee, Colan, Giacoia/Ayers, S. Rosen, 20 pages, "The Tri-Man Lives," Masked Marauder and the Gladiator force Daredevil to fight Tri-Man.

Issue 23—December 1966, 12¢, Lee, Colan, Giacoia, S. Rosen, 20 pages, "Daredevil Goes Wild," Daredevil defeats Tri-Man and Gladiator, part two of issue 22.

Issue 24—January 1967, 12¢, Lee, Colan, Giacoia, S. Rosen, 20 pages, "The Mystery of the Midnight Stalker!" Daredevil and Ka-Zar defeat the Plunderer.

Issue 25—February 1967, 12¢, Lee, Colan, Giacoia, Simek, 20 pages, "Enter the Leap-Frog!" Daredevil battles Leap-Frog, Matt Murdock introduces Mike Murdock (who is actually Matt) to cover his secret identity.

Issue 26—March 1967, 12¢, Lee, Colan, Colan, Simek, 20 pages, "Stilt-Man Strikes Again," Daredevil battles the Stilt-Man.

Issue 27—April 1967, 12¢, Lee, Colan, Giacoia, Simek, 20 pages, "Matt Murdock Must Die!," Daredevil and Spider-Man team up to battle the Stilt-Man and the Masked Marauder.

Issue 28—May 1967, 12¢, Lee, Colan, Dick Ayers, S. Rosen, 20 pages, "Thou Shalt Not Covet Thy Neighbor's Planet!," Daredevil battles aliens.

Issue 29—June 1967, 12¢, Lee, Colan, John Tartaglione, S. Rosen, 20 pages, "Unmasked," Daredevil battles "The Boss" and his gang.

Issue 30—July 1967, 12¢, Lee, Colan, Tartaglione, Simek, 20 pages, "If There Should Be a Thunder God!," appearance by Thor, Daredevil battles the Cobra and Mr. Hyde.

Issue 31—August 1967, 12¢, Lee, Colan, Tartaglione, Simek, 20 pages, "Blind Man's Bluff," Daredevil loses his powers in battle with the Cobra and Mr. Hyde.

Issue 32—September 1967, 12¢, Lee, Colan, Tartaglione, S. Rosen, 20 pages, "To Fight the Impossible Fight!," Daredevil regains his powers and defeats the Cobra and Mr. Hyde.

Issue 33—October 1967, 12¢, Lee, Colan, Tartaglione, Simek, 20 pages, "Behold the Beetle," Daredevil battles the Beetle.

Issue 34—November 1967, 12¢, Lee, Colan, Tartaglione, Simek, 20 pages, "To Squash a Beetle," part two of issue 33. Daredevil defeats the Beetle.

Issue 35—December 1967, 12¢, Lee, Colan, Tartaglione, Simek, "Daredevil Dies First!," appearance by Susan Richards, Daredevil battles the Trapster.

Issue 36—January 1968, 12¢, Lee, Colan, Giacoia, Simek, 20 pages, "The Name of the Game is Mayhem!," appearance by the Fantastic Four; Daredevil defeats the Trapster.

Issue 37—February 1968, 12¢, Lee, Colan, Tartaglione, Simek, 20 pages, "Don't Look Now, But It's Doctor Doom!," Daredevil battles Doctor Doom and they switch bodies.

Issue 38—March 1968, 12¢, Lee, Colan, Giacoia, S. Rosen, 20 pages, "The Living Prison," appearance by the Fantastic Four; Daredevil battles Doom, story concludes in *Fantastic Four* 73.

Issue 39—April 1968, 12¢, Lee, Colan, George Tuska, Simek, 20 pages, "The Exterminator and the Super-Powered Unholy Three," members of the Unholy Three are Cat-Man, Bird-Man, and Ape-Man; Daredevil battles the Unholy Three to save Deborah Harris.

Issue 40—May 1968, 12¢, Lee, Colan, Tartaglione, S. Rosen, 20 pages, "The Fallen Hero!," Daredevil is trapped in battle with the Unholy Three, part two of issue 39.

Issue 41—June 1968, 12¢, Lee, Colan, Tartaglione, S. Rosen, 20 pages, "The Death of Mike Murdock!," Daredevil defeats the Exterminator and the Unholy Three; gives up the Mike Murdock identity.

Issue 42—July 1968, 12¢, Lee, Colan, Dan Adkins, S. Rosen, 20 pages, "Nobody Laughs at the Jester," Daredevil battles the Jester, who makes an escape.

Issue 43—August 1968, 12¢, Lee, Colan, Vince Colletta, Simek, 20 pages, "In Combat With Captain America!," Karen leaves Matt.

Issue 44—September 1968, 12¢, Lee, Colan, Colletta, Simek, 20 pages, "I, Murderer!," Daredevil battles the Jester, who frames Daredevil for murder.

Issue 45—October 1968, 12¢, Lee, Colan, Colletta, Simek, 20 pages, "The Dismal Dregs of Defeat!" part two of issue 44. Daredevil battles the Jester and is defeated and arrested.

Issue 46—November 1968, 12¢, Lee, Colan, George Klein, Simek, 20 pages, "The Final Jest." Daredevil defeats the Jester and clears his name.

Issue 47—December 1968, 12¢, Lee, Colan, Klein, Simek, 20 pages, "Brother, Take My Hand!," Daredevil helps Mr. Lincoln, a blind ex-officer, who'd been framed.

Issue 48—January 1969, 12¢, Lee, Colan, Klein, Simek, 20 pages, "Farewell to Foggy!," Karen comes back to Matt, Foggy is elected D.A., law firm of Nelson and Murdock ends, Daredevil battles Stilt-Man.

Issue 49—February 1969, 12¢, Lee, Colan, Klein, Simek, 20 pages, "Daredevil Drops Out." Daredevil battles a robot sent by Starr Saxon.

Issue 50—March 1969, 12¢, Lee, Barry Smith, Johnny Craig, Herb Cooper, 20 pages, "If In Battle I Fall!," Daredevil battles robot, part two of issue 49.

Issue 51—April 1969, 12¢, Roy Thomas, Smith, Klein, Simek, 20 pages, "Run, Murdock, Run!" Daredevil defeats the robot and suffers from radioactive particles in his blood; part three of issue 49.

Issue 52—May 1969, 12¢, Thomas, Smith, Craig, S. Rosen, 20 pages, "The Night of the Panther!" appearance by the Black Panther. Daredevil is cured of his illness but lets Starr Saxon escape.

Issue 53—June 1969, 12¢, Lee/Thomas, Colan, Klein, Simek, 21 pages, "As It Was In the Beginning," retelling of Daredevil's origin.

Issue 54—July 1969, 15¢, Thomas, Colan, Klein, Simek, 20 pages, "Call Him Fear," Daredevil battles Mr. Fear and kills off Matt Murdock identity.

Issue 55—August 1969, 15¢, Thomas, Colan, Syd Shores, Simek, 20 pages, "Cry Coward!" Daredevil battles Mr. Fear.

Issue 56—September 1969, 15¢, Thomas, Colan, Shores, Simek, 20 pages, "And Death Came Riding!," Karen leaves, and when Daredevil follows her, he ends up battling Death-Head.

Issue 57—October 1969, 15¢, Thomas, Colan, Shores, Simek, 20 pages, "In the Midst of Life!," Daredevil defeats Death-Head, who dies, and turns out to be Karen's father. Daredevil tells Karen his identity.

Issue 58—November 1969, 15¢, Thomas, Colan, Shores, S. Rosen, 20 pages, "Spin-Out on Fifth Avenue!," Daredevil brings back Matt, who is named Special Assistant to the D.A., Daredevil battles Stunt Master.

Issue 59—December 1969, 15¢, Thomas, Colan, Shores, Simek, 20 pages, "The Torpedo Will Get You If You Don't Watch Out!," Daredevil battles the Torpedo and some of Crime-Wave's men.

Issue 60—January 1970, 15¢, Thomas, Colan, Shores, S. Rosen, 20 pages, "Showdown at Sea!," Daredevil captures Crime-Wave.

Rocco Nigro is a high school student wise beyond his years.

Issue 61—February 1970, 15¢, Thomas, Colan, Shores, S. Rosen, 20 pages, "Trapped By the Trio of Doom ," Daredevil battles Cobra and Mr Hyde

Issue 62—March 1970, 15¢, Thomas, Colan, Shores, Simek, 20 pages, "Quoth the Nighthawk, Nevermore!," Daredevil battles Nighthawk

Issue 63—April 1970, 15¢, Thomas, Colan, Shores, Simek, 20 pages, "The Girl or the Gladiator?," Daredevil battles the Gladiator and Karen leaves New York.

Issue 64—May 1970, 15¢, Thomas, Colan, Shores, Simek, 20 pages, "Suddenly, the Stunt-Master!," Daredevil goes after Karen and teams up with Stunt Master against some hoods.

Issue 65—June 1970, 15¢, Thomas, Colan, Shores, Simek, 20 pages "The Killing of Brother Brimstone!," Daredevil, finding Karen, battles someone disguised as Brother Brimstone

Issue 66—July 1970, 15¢, Thomas, Colan, Shores, Simek, 20 pages, "And One Cried Murder!," Daredevil defeats the Brother Brimstone impersonator

Issue 67—August 1970, 15¢, Gary Friedrich/Thomas, Colan, Shores, Simek, 20 pages, "Stilt-Man Stalks the Soundstage " Daredevil battles Stilt Man and leaves Karen to return to New York

Issue 68—September 1970, 15¢, Thomas, Colan, Shores, Simek, 20 pages, "Phoenix and the Fighter," Daredevil battles Kragg a blackmailer, and his men

Issue 69—October 1970. 15¢, Thomas, Colan, Shores. Simek 20 pages, "A Life on the Line!," Daredevil and Black Panther fight to save a young boy's life by battling the Thunderbolts.

Issue 70—November 1970, 15¢, Friedrich, Colan, Shores, S. Rosen, 20 pages, "The Tribune," Daredevil battles a group of terrorists.

Issue 71—December 1970, 15¢, Thomas, Colan, Shores, Simek, 20 pages, "If An Eye Offend Thee!," Daredevil defeats Tribune and his terrorist group

Issue 72—January 1971, 15¢, Gerry Conway, Colan, Shores, Simek, 20 pages, "Lo! The Lord of the Leopards ," Daredevil and Tagak team up against Quothar

Issue 73—February 1971, 15¢, Conway, Colan, Shores, S. Rosen, 20 pages, "Behold the Brotherhood!," Nick Fury appears as Daredevil battles the Zodiac, part one of this story appears in *Iron Man* 35 and part three in *Iron Man* 36

Issue 74—March 1971, 15¢, Conway, Colan, Shores, S. Rosen, 20 pages, "In the Country of the Blind!," Daredevil battles a gang of thugs who've put a blinding potion into the water system.

Issue 75—April 1971, 15¢, Conway, Colan, Shores, S. Rosen, 20 pages. "Now Rides the Ghost of El Condor!," Daredevil helps to control a revolution.

Issue 76—May 1971 15¢, Conway, Colan, Tom Palmer, Simek, 20 pages, "The Deathmarch of El Condor!," part two of issue 75, Daredevil defeats El Condor

Issue 77—June 1971, 15¢, Conway, Colan, Palmer, Jean Izzo, 20 pages, "And So Enters the Amazing Spider-Man," Daredevil and Spider-Man battle Sub-Mariner, story continues in *Sub-Mariner* 40.

Issue 78—July 1971, 15¢, Conway, Colan, Palmer, S. Rosen, 20 pages, "The Horns of the Bull!," Daredevil battles the Man-Bull.

Issue 79—August 1971, 15¢, Friedrich/Conway, Colan, Palmer, Izzo, 19 pages, "Murder Cries Man-Bull!," Daredevil defeats Man-Bull

Issue 80—September 1971, 15¢, Conway, Colan, Palmer, S. Rosen, 19 pages, "In the Eyes of the Owl!," Daredevil battles the Owl

Issue 81—November 1971, 25¢, Conway, Colan, Jack Abel, Jon Costa, 32 pages, "And Death Is a Woman Called Widow!," Daredevil battles the Owl, Black Widow appears, one page pin-up of Black Widow by Everett, reprints 12 pages of *Strange Tales* 132 (Human Torch story)

Issue 82—December 1971, 20¢, Conway, Colan, Abel, Costa, 21 pages, "Now Send the Scorpion!," Daredevil battles the Scorpion, Black Widow appears

Issue 83—January 1972, 20¢, Conway, Smith/Alan Weiss, Everett, Simek, 21 pages, "The Widow Accused!," Daredevil battles Mr Hyde

Issue 84—February 1972 20¢ Conway Colan Shores. Simek. 21 pages, "Night of the Assassin " Daredevil and Black Widow battle the Assassin and become a team

Issue 85—March 1972, 20¢ Conway, Colan, Shores, Costa, 21 pages, "Night Flight!," Daredevil and Black Widow battle the Gladiator

Issue 86—April 1972, 20¢, Conway, Colan, Palmer, Simek, 21 pages, "Once Upon a Time, the Ox!," Daredevil battles the Ox and loses Karen

Issue 87—May 1972, 20¢, Conway, Colan, Palmer, S. Rosen, 21 pages, "From Stage Left, Enter Electro!," Daredevil and Black Widow battle Electro and together move to San Francisco.

Issue 88—June 1972, 20¢, Conway, Colan, Palmer, Costa, 21 pages, "Call Him Kill gravel," Daredevil battle Killgrave

Issue 89—July 1972, 20¢, Conway, Colan, Palmer, Costa, 20 pages, "Crisis " Daredevil and Black Widow battle Electro and Killgrave.

Issue 90—August 1972 20¢, Conway, Colan Palmer, Simek, 21 pages "The Sinister Secret of Project Four!," Daredevil learns about Project Four and the Black Widow's past.

Issue 91—September 1972, 20¢, Conway, Colan, Palmer, Simek, 20 pages, "Fear is the Key!," Daredevil battles Mr Fear

Issue 92—October 1972 20¢ Conway, Colan, Palmer, John Costanza 20 pages. "On the Eye of the Talon!," the Black Panther, disguised as Daredevil, battles the Talon, logo changes to "Daredevil and the Black Widow"

Issue 93—November 1972, 20¢. Conway, Colan, Palmer, Costanza, 20 pages, "A Power Corrupt!," Daredevil battles Black Widow who is under the control of Damon Dran the Indestructible Man

Issue 94—December 1972. 20¢, Conway, Colan Palmer, Costanza, 20 pages, "He Can Crush the World!," Daredevil and Black Widow defeat Damon Dran, part two of issue 93.

Issue 95—January 1973, 20¢ Conway, Colan, Palmer, Costanza, 20 pages, "Bullfight on the Bay!," Daredevil and Black Widow battle the Man-Bull

Issue 96—February 1973, 20¢, Conway, Colan, Ernie Chua, Costanza, 21 pages, "The Widow Will Make You Pay!," Daredevil and Black Widow defeat Man-Bull; part two of issue 95.

Issue 97—March 1973, 20¢, Conway/Steve Gerber, Colan, Chua, Costanza, 20 pages, "He Who Saves!," Daredevil battles the Dark Messiah.

Issue 98—April 1972, 20¢, Conway/Gerber, Colan, Chua, Shelly Leferman, George Roussos, 20 pages, "Let There Be Death!," Daredevil and Black Widow defeat Dark Messiah

Issue 99—May 1973, 20¢, Gerber Sam Kweskin, Shores, Simek, Stan Goldberg, 20 pages, "The Mark of Hawkeye!," Daredevil battles Hawkeye, story concludes in *Avengers* 110 to 112

Issue 100—June 1973, 20¢, Gerber, Colan, Tartaglione, Simek, S. Goldberg, 20 pages, "Mind Storm!," Daredevil battles Angar

Issue 101—July 1973, 20¢, Gerber, Rich Buckler, Giacoia, Simek, Roussos, 20 pages, "Vengeance in the Sky Diamonds!," Daredevil and Black Widow battle Angar; part two of issue 100.

Issue 102—August 1973, 20¢, Chris Claremont, Shores, Giacoia, Simek, 20 pages, "Stilt-Man Stalks the City!," Black Widow and Daredevil battle Stilt Man

Issue 103—September 1973, 20¢ Gerber, Don Heck, Sal Trapani Simek, Roussos, 19 pages, "Then Came Ramrod!," Daredevil Black Widow and Spider-Man battle Ramrod

Issue 104—October 1973. 20¢, Gerber, Heck, Trapani Charlotte Jetter, Petra Goldberg, 19 pages, "Prey of the Hunter!," Dardevil and Black Widow battle Kraven the Hunter

Issue 105—November 1973, 20¢ Gerber, Heck/Jim Starlin, Don Perlin, June Braverman, Janice Cohen, 19 pages. "Menace from the Moons of Saturn," Black Widow battles Kraven, Moondragon's origin is told; villains are Ramrod, Dark Messiah, Angar and Terrex

Issue 106—December 1973, 20¢, Gerber Heck, Trapani, Leferman, Roussos, 19 pages, "Life Be Not Proud!," Daredevil, Black Widow and Moondragon battle Ramrod, Terrex and Dark Messiah

Issue 107—January 1974, 20¢, Gerber, Bob Brown, Sal Buscema, Jetter, P Goldberg, 19 pages, "Blind Man's Bluff!," Daredevil, Black Widow, Angar, Moondragon and Captain Marvel battle Terrex and Ramrod

Issue 108—March 1974, 20¢, Gerber, Brown, Paul Gulacy, Costanza, P Goldberg, 19 pages, "Cry Beetle!," Daredevil battles the Beetle; Foggy is seriously hurt, Moondragon appears, logo changes back to "Daredevil, the Man Without Fear "

Issue 109—May 1974, 25¢, Gerber, Brown, Heck, Simek, P. Goldberg, 19 pages, "Dying for Dollars!," Daredevil battles the Beetle; Shanna, the She-Devil appears, Black Widow battles Nekra, Daredevil battles Black Spectre's men, story continues in *Marvel Two-In-One* 3

Issue 110—June 1974 25¢, Gerber Colan, Frank Chiaramonte Simek, Lisa Lessman. 18 pages, "Birthright!," brief appearance by the Thing; Daredevil battles the Black Spectre; Shanna appears.

Issue 111—July 1974, 25¢, Gerber Brown, Jim Mooney, Tom Orzechowski, Lessman, 18 pages, "Sword of the Samurai!," Daredevil battles the Silver Samurai with Shanna's help

Issue 112—August 1974 25¢, Gerber, Colan, Giacoia, Anette Kawecki, P Goldberg, 18 pages, "Death of a Nation? " Daredevil, Black Widow and Shanna defeat Mandrill and his men.

Issue 113—September 1974. 25¢ Gerber, Brown, Colletta, Simek, Lessman, 18 pages, "When Strikes the Gladiator! " Black Widow leaves Daredevil, who battles the Gladiator, Death-Stalker and Man-Thing appear

Issue 114—October 1974 25¢, Gerber, Brown, Colletta, Jetter, S Goldberg, 17 pages, "A Quiet Night in the Swamp!," Daredevil and Man-Thing battle Death-Stalker and the Gladiator Black Widow appears, Foggy is kidnapped.

Issue 115—November 1974, 25¢. Gerber, Brown, Colletta, Jetter P Goldberg, 17 pages, "Death Stalks the City!," Daredevil defeats Death-Stalker

Issue 116—December 1974 25¢, Gerber, Colan, Colletta, Costanza. P Goldberg, 17 pages, "Two Flew Over the Owl's Nest!, Black Widow returns to Daredevil and they battle the Owl

Issue 117—January 1975 25¢, Claremont/Gerber, Brown, Colletta, D. Hunt, P Goldberg, 17 pages, "Mindtap!," Daredevil, Black Widow and Shanna battle the Owl; Daredevil and Black Widow split up; part two of issue 116.

Issue 118—February 1975. 25¢, Conway, Heck, Colletta, Karen Pocock, P Goldberg, 19 pages, "Circus Spelled Sideways is Death!," Daredevil battles the Ringmaster Blackwing, Princess Python, the Gambanos and Cannonball

Issue 119—March 1975, 25¢, Tony Isabella, Brown, Heck, Hunt, S Goldberg, 17 pages, "They're Tearing Down Fogwell's Gym!," Daredevil battles the Crusher

Issue 120—April 1975, 25¢, Isabella, Brown, Colletta, Ray Holloway, P Goldberg, 18 pages, "And a Hydra New Year!," Black Widow returns to Daredevil and they battle El Jaguar and H.Y.D.R.A., Nick Fury appears

Issue 121—May 1975, 25¢, Isabella Brown, Colletta, Karen Mantlo, Don Warfield, 18 pages, "Foggy Nelson, Agent of S.H.I.E.L.D.!," Daredevil and Black Widow fight with S.H.I.E.L.D. to battle H.Y.D.R.A. and Dreadnaught

Issue 122—June 1975 25¢, Isabella, Brown Colletta, K. Mantlo, Cohen, 18 pages, "H.Y.D.R.A.—and—Seek!," Black Widow battles El Jaguar, Daredevil battles Blackwing

Issue 123—July 1975, 25¢. Isabella, Brown, Colletta, K. Mantlo, Roussos, 18 pages, "Holocaust in the Halls of H.Y.D.R.A.!," Blackwing and Man Killer capture Daredevil and Black Widow; Daredevil battles Silvermane Dreadnaught, Jackhammer, El Jaguar and Man-Killer with the aid of Black

Widow and S H I E L D

Issue 124—August 1975. 25¢, Len Wein/Marv Wolfman, Conan, Klaus Janson, Joe Rosen, Michele Wolfman, 18 pages. "In the Coils of the Copperhead!," Daredevil battles Copperhead, Daredevil and Black Widow break up

Issue 125—September 1975, 25¢ Wo lman, Brown Janson, Costanza. Janson, 18 pages, "Vengeance Is the Copperhead!," Daredevil defeats Copperhead

Issue 126—October 1975, 25¢ Wo lman, Brown, Janson, Irv Watanabe Michele Wolfman, 18 pages, ' Flight of the Torpedo ," Daredevil meets Heather Daredevil battle Torpedo, who dies and is replaced by another person who uses Torpedo s costume

Issue 127—November 1975 25¢, Wolfman, Brown Janson, J Rosen, P Goldberg, 18 pages, "You Killed That Man Torpedo, and Now You're Going To Pay!," Daredevil battles the new Torpedo

Issue 128—December 1975, 25¢, Wolfman, Brown, Janson, J Rosen, Michele Wolfman, 18 pages, 'Death Stalks the Stairway To the Stars!," Daredevil battles Death-Stalker

Issue 129—January 1976 25¢, Wolfman Brown, Janson, J. Rosen, Michele Wolfman, 18 pages, 'Man-Bull In a China-Town!," Daredevil battles the Man Bull. Matador appears

Issue 130—February 1976 25¢ Wolfman Brown, Janson, Costanza, Michele Wolfman, 18 pages, "Look Out Daredevil Here Comes the Death Man!, ' Nelson and Murdock law firm is reintroduced, Daredevil battles Brother Zed

Issue 131—March 1976 25¢, Wo lman, Brown, Janson, J Rosen Miche e Wolfman, 17 pages. 'Watch Our For Bu lseye He Never Misses! Bu lseye introduced, battles Daredevi

Issue 132—April 1976. 25¢ Wolfman Brown, Janson, J Rosen, Michele Wolfman, 17 pages. ' Bullseye Ru es Supreme!,' Daredevil defeats Bulls eye. part two of issue 131

Issue 133—May 1976, 25¢, Wolfman Brown, Mooney, Holloway Michele Wolfman, 17 pages, 'Mind Wave and His Fearsome Think Tank!, Daredevil battles Mind Wave and his Think Tank Jester appears

Issue 134—June 1976, 25¢, Wolfman Brown, Mooney, J Rosen Michele Wolfman, 17 pages, 'There s Trouble in N Y.C.!," Daredevil and Torpedo battle the Chameleon

Issue 135—July 1976, 25¢, Wolfman, Brown Mooney, J Rosen Michele Wolfman, 17 pages "What s Happening?, ' Daredevil battles the Jester

Issue 136—August 1976, 25¢, Wolfman, John Buscema, Mooney, J Rosen, Michele Wolfman, 17 pages, "A Hanging for a Hero!," Daredevil bat es the Jester and his men, part two of issue 135

Issue 137—September 1976, 30¢. Wolfman, J Buscema Mooney, J Rosen, Warfield, 17 pages. 'The Murder Maze Strikes Twice!,' Daredevil defeats the Jester part three of issue 135

Issue 138—October 1976 30¢, Wolfman John Byrne, Mooney J Rosen 17 pages, "Where Is Karen Page?," Karen and Ghost Rider appear, Daredevil battles the Smasher and teamed up with Ghost Rider battles Death Head, story continues in *Ghost Rider* 20

Issue 139—November 1976, 30¢, Wolfman, S Buscema, Mooney Costanza. Michele Wolfman, 18 pages, "A Night In the Life," Daredevi battles the underworld to stop a bomber and saves a ch ld s l fe

Issue 140—December 1976 30¢ Bi Mantlo. S Buscema, Janson, K Mantlo, Janson, 17 pages, "Death Times Two!," Daredevil battles the Gladiator and the Beetle

Issue 141—January 1977, 30¢ Wolfman/Jim Shooter Gil Kane/Brown Mooney, Watanabe, Cohen, 17 pages, "Target Death!," Daredevil battles Stone and Bullseye

Issue 142—February 1977, 30¢ Wolfman, Brown. Mooney, Costanza, Cohen, 17 pages, "The Conrete Jungle!,' Daredevil battles Cobra and Mr Hyde, Bul seye appears

Issue 143—March 1977 30¢. Wolfman Brown, Keith Pollard Costanza, Cohen, 17 pages. "Hyde, and Go Seek, Sayeth the Cobra!, ' Daredevil defeats Cobra and Mr Hyde

Issue 144—April 1977, 30¢, Shooter/Conway, Lee Elias, Dan Green Bruce Patterson, Roussos, 17 pages, ' Man-Bull Means Mayhem!, ' Daredevil battles Man Bull and the Owl

Issue 145—May 1977 30¢, Shooter/Conway, George Tuska, Mooney, Denise Wohl, Cohen, 17 pages, "Danger Rides the Bitter Wind!," Daredevil battles the Owl

Issue 146—June 1977, 30¢ Shooter, Kane, Mooney, Wohl, Warfield, 17 pages, 'Duel! ' Daredevil battles Bullseye

Issue 147—July 1977, 30¢, Shooter, Kane, Janson, Wohl Janson 17 pages, "Breaking Point! " Daredevil battles Killgrave

Issue 148—September 1977 30¢, Shooter, Kane Janson Wohl, Janson, 17 pages, "Manhunt!," Daredevi battles Death Stalker

Issue 149—November 1977, 35¢ Shooter, Carmine Infantino Janson Wohl, Janson, 17 pages, 'Catspaw!," Daredevil battles the Smasher

Issue 150—January 1978 35¢, Shooter, Infantino, Janson, Wohl, Janson, 17 pages, "Catastrophe!, ' Heather's father Maxwell Glenn, commits suicide. Daredevil battles Paladin

Issue 151—March 1978, 35¢, Shooter/Kane, Roger McKenzie, Kane Janson Patterson, Janson, 18 pages. "Crisis!," Heather learns Daredevil's identity, Daredevil considers quitting the superhero biz. but saving a child s life changes his mind

Issue 152—May 1978. 35¢. McKenzie, Infantino, Janson, Patterson. Roussos, 17 pages, 'Prisoner!,' Daredevi saves Debbie Harris and battles Pa adin

Issue 153—July 1978, 35¢ McKenzie, Conan, Tony DeZuniga, Wohl Mary Titus, 17 pages, "Betrayal!," Daredevil battles Cobra and Mr Hyde

Issue 154—September 1978, 35¢ McKenz e, Co an Steve Le aloha, Irv

Novak, Lelaloha, 17 pages, "Arena!," Daredevil and Paladin battle Mr Hyde, Cobra, the Jester, Gladiator and Killgrave

Issue 155—November 1978, 35¢, McKenzie, Frank Robbins, Frank Springer, Wohl, B. Sharen, 17 pages, "The Man Without Fear?," Becky Blake becomes Matt's secretary, Daredevil battles the Avengers, Hercules and Black Widow

Issue 156—January 1979, 35¢, McKenzie, Colan, Janson, Elaine Heinl, Francoise Mouly, 17 pages, "Ring of Death!," Daredevil is in a coma: the Avengers and Death-Stalker appear

Issue 157—March 1979, 35¢, McKenzie/Mary Jo Duffy, Colan, Janson, J. Rosen, Glynis Wein, 17 pages, "The Ungrateful Dead!," the Avengers and Daredevil battle Death-Stalker, Daredevil and Black Widow battle the Ani-Men (Bird-Man, Ape-Man, Cat Man).

Issue 158—May 1979, 40¢ McKenzie, Frank Miller, Janson, J. Rosen, Roussos, 17 pages, "A Grave Mistake!," Daredevil and Black Widow battle the Ani-Men, Daredevil battles Death-Stalker, part two of issue 157

Issue 159—July 1979, 40¢, McKenzie, Miller, Janson, Jim Novack, Glynis Wein, 18 pages, "Market For Murder!,' Black Widow appears, Daredevil battles Mr. Slaughter and his men, Bullseye appears, one page devoted to spotlighting the uses and abilities of Daredevil's billyclub

Issue 160—September 1979, 40¢ McKenzie, Miller, Janson, J. Rosen, Wein, 17 pages, "In the Hands of Bullseye!,' Bullseye captures Black Widow; Heather's father is buried, Daredevil battles some of Bullseye's men, part two of issue 159

Issue 161—November 1979, 40¢ McKenzie, Miller, Janson, Diana Albers, Wein, 17 pages, "To Dare the Devil!," Daredevil and Black Widow battle Bullseye and his men, part three of issue 159

Issue 162—January 1980, 40¢, Michael Fleisher, Steve Ditko, Ditko, Novak, P. Goldberg, 18 pages, "Requiem For a Pug!," Daredevil prevents a reactor from exploding, then loses his memory and becomes a boxer; regains memory at the end of the story

Issue 163—March 1980, 40¢, McKenzie, Miller, Josef Rubinstein/ Janson, Novak, Wein, 18 pages, "Blind Alley!," Daredevil, trying to reason with the Hulk, ends up fighting him and getting seriously injured

Issue 164—May 1980, 40¢, McKenzie, Miller, Janson, Costanza, Wein, 18 pages, "Expose!," Black Widow and some Avengers appear, reporter Ben Urich reveals to Daredevil his proof that the hero is also Matt Murdock; a retelling of Daredevil's origin, one page pin-up of Daredevil

Issue 165—July 1980, 40¢, McKenzie, Miller, Janson, J. Rosen, Bob Sharen, 17 pages, "Arms of the Octopus!," Daredevil battles Doctor Octopus, Black Widow leaves Daredevil

Issue 166—September 1980 50¢, McKenzie, Miller, Janson, J. Rosen, Wein, 17 pages, "Till Death Do Us Part!," Daredevil battles the Gladiator; Foggy marries Debbie Harris

Issue 167—November 1980, 50¢, David Michelinie Miller, Janson, J. Rosen, Wein, 22 pages, first story, "The Mauler!," 17 pages, Daredevil battles the Mauler and Mr. Cord, second story, "Dark Secrets!,' 5 pages story tells some of Daredevil's secrets

Issue 168—January 1981, 50¢, Miller, Miller, Janson, J. Rosen, Dr. Martin, 22 pages, "Elektra!," first appearance and origin of Elektra, Daredevil and Elektra battle Mr. Slaughter and his men

Issue 169—March 1981 50¢ Miller, Miller, Janson, J. Rosen, Wein, 22 pages, "Devils! " Daredevil battles Bullseye

Issue 170—May 1981, 50¢, Miller, Miller, Janson, J. Rosen, Wein, "The Kingpin Must Die!," the Kingpin's wife is kidnapped; Daredevil battles hit men and Bullseye while Kingpin re-establishes himself as crimelord of New York

Issue 171—June 1981, 50¢, Miller, Miller, Janson, J. Rosen, Wein, 22 pages, "In the Kingpin's Clutches!," Daredevil is captured by the Kingpin, a building under construction is blown up and the Kingpin's wife is lost under the rubble still alive.

Issue 172—July 1981, 50¢, Miller, Miller, Janson, J. Rosen, Wein, 22 pages, "Gangwar," Daredevil captures Bullseye, Kingpin appears.

Issue 173—August 1981, 50¢ Miller, Miller/Janson, Janson, J. Rosen, Wein, 22 pages, "Lady Killer!," Daredevil battles Mickey, a gladiator look alike, the Gladiator appears

Issue 174—September 1981, 50¢, Miller, Miller/Janson, Janson, J. Rosen, Wein/Janson, 20 pages, "The Assassination of Matt Murdock!,' Daredevil loses his radar senses, Elektra and the Gladiator battle the Hand, the Kingpin appears

Issue 175—October 1981 50¢, Miller, Miller/Janson, Janson, J. Rosen, Scheele/Sharen, 21 pages, "Gauntlet!," Daredevil and Elektra battle the Hand and Kirigi

Issue 176—November 1981 50¢, Miller Miller/Janson, Janson, J. Rosen, Wein, 21 pages, "Hunters!," Daredevil seeks the help of Stick; Daredevil battles Turk and his men, Elektra battles Kirigi

Issue 177—December 1981, 50¢, Miller, Miller/Janson, Janson, J. Rosen, Wein, 21 pages, "Where Angels Fear To Tread!," Daredevil, with the aid of Stick, regains his radar senses through a cartharsis of the mind

Issue 178—January 1982, 60¢, Miller, Miller/Janson, Janson, J. Rosen Wein, 21 pages, "Paper Chase!," Powerman and Iron First crossover: they are hired to protect Matt. Elektra is hired by the Kingpin, Daredevil battles politician Cherryh's men and tries to prove Cherryh is corrupt, story continues in *Powerman/Iron Fist* 77

Issue 179—February 1982 60¢, Miller, Miller/Janson, Janson, J. Rosen, Janson, 22 pages, ' Spiked!,' Daredevil battles Elektra, Ben is wounded

Issue 180—March 1982, 60¢, Miller, Miller/Janson, Janson, J. Rosen, Janson, 22 pages, "The Damned!," Daredevil and Ben rescue the Kingpin's wife, Daredevil battles a gang that lives in the sewer system

Issue 181—April 1982 $1.00, Miller, Miller/Janson, Janson, J. Rosen, Janson, 38 pages, "Last Hand!," story told from Bullseye's perspective, he kills Elektra, he battles Daredevil, and is near death at the end of the issue for doing so.

Annuals

Issue 1—September 1967 25¢, Lee, Colan Tartaglione, S. Rosen, 56 pages, "Etaktro and the Emissaries of Evil!," 39 pages, Daredevil battles Electro, the Matador, the Gladiator, Stilt-Man and Leap-Frog, 16 pages of pin-ups and double-pagers

Issue 2—February 1971, 25¢, reprints Wood; issues unknown

Issue 3—January 1972, 25¢ reprints *Daredevil* 16 and 17

Issue 4—1976, 50¢, Claremont/Wolfman, Tuska, Chiaramonte, Kawecki, Bonnie Wilford, 35 pages part one: "The Name of the Game Is Death!," 10 pages, part two: "And Who Shall Save the Panthers?," 25 pages, Black Panther and Sub-Mariner appear, Sub-Mariner battles Daredevil; Daredevil and Black Panther battle Mind-Master to save a child's life; story occurs after *Daredevil* 138

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Reprints

Giant Superhero Holiday Grab-Bag—1974, $1.50, reprints *Daredevil* 7.
Giant Superhero Holiday Grab Bag—1978, $1.50, reprints *Daredevil* 86
Giant Superhero Team Up—1976, reprints *Daredevil* 43
Jungle Action 23—reprints *Daredevil* 89
Ka-Zar (first series) 1—reprints *Daredevil* 24
Ka-Zar (first series) 2—reprints *Daredevil* 12 and 13.
Ka-Zar (first series) 3—reprints *Daredevil* 14
Marvel Adventure 1-6—reprints *Daredevil* 22-27
Marvel Superheroes 22-31—reprints *Daredevil* 2-4, 8-9, 15, 19.
Marvel Super-Heroes Annual 1—reprints *Daredevil* 1
Marvel Triple Action Giant-Size 1, 2—reprints *Daredevil* 20, 21
Marvel's Greatest Superhero Battles—reprints *Daredevil* 7
Son of Origins—reprints *Daredevil* 1, 47

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Daredevil 181 (double-size, Miller)	1.00
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Fantastic Four 237-241 (Byrne)	each .60
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Marvel Team Up 114	.45
Marvel Two-In-One 85	.45
Moon Knight 1	.50
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Spidey Super Stories	50
Star Trek	1, 10
Superboy	20

MAGAZINES

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Justice Machine 1	2.00
Justice Machine 2	2.25
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Marvel Preview 24 (Paradox)	.75
Marvel Super Special 19 (For Your Eyes Only)	1.50
Musician 35 (Doors Issue)	1.50
Nexus 1	1.95
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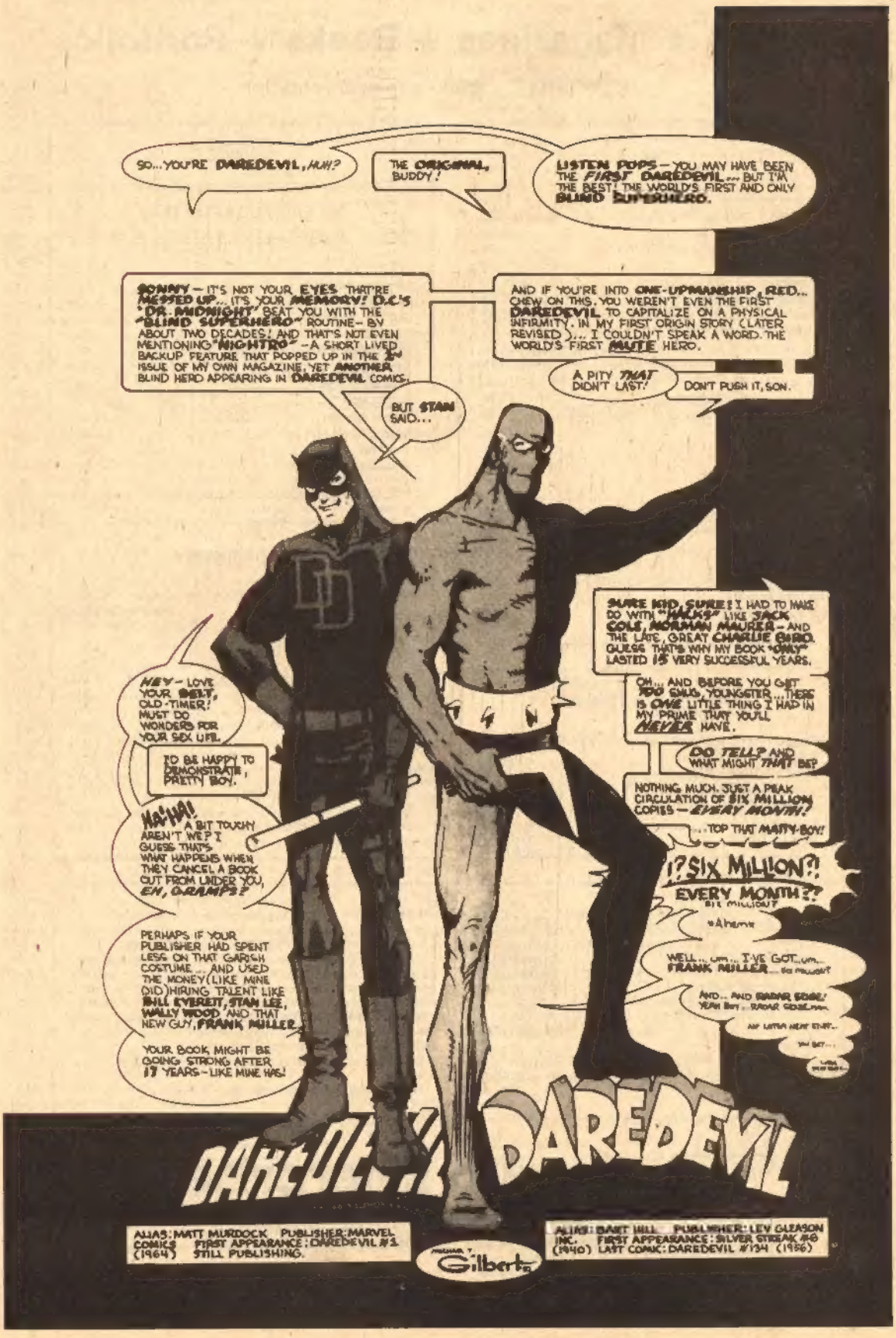
SO... YOU'RE DAREDEVIL, HUH?
THE ORIGINAL, BUDDY!
LISTEN PUPS — YOU MAY HAVE BEEN THE FIRST DAREDEVIL... BUT I'M THE BEST! THE WORLD'S FIRST AND ONLY BLIND SUPERHERO.
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BUT STAN SAID...
AND IF YOU'RE INTO ONE-UPMANSHIP, RED... CHEW ON THIS. YOU WEREN'T EVEN THE FIRST DAREDEVIL TO CAPITALIZE ON A PHYSICAL INFIRMITY. IN MY FIRST ORIGIN STORY (LATER REVISED)... I COULDN'T SPEAK A WORD. THE WORLD'S FIRST MUTE HERO.
A PITY THAT DIDN'T LAST.
DON'T PUSH IT, SON.
SURE KID, SURE! I HAD TO MAKE DO WITH "HACKS" LIKE JACK COLE, NORMAN MAURER — AND THE LATE, GREAT CHARLIE BIRO. GUESS THAT'S WHY MY BOOK "ONLY" LASTED 15 VERY SUCCESSFUL YEARS.
OH... AND BEFORE YOU GET TOO SMUG, YOUNGSTER... THERE IS ONE LITTLE THING I HAD IN MY PRIME THAT YOU'LL NEVER HAVE.
DO TELL? AND WHAT MIGHT THAT BE?
NOTHING MUCH. JUST A PEAK CIRCULATION OF SIX MILLION COPIES — EVERY MONTH!
...TOP THAT MATTY-BOY!
HEY — LOVE YOUR BELT, OLD-TIMER! MUST DO WONDERS FOR YOUR SEX LIFE.
I'D BE HAPPY TO DEMONSTRATE, PRETTY BOY.
HA-HA! A BIT TOUCHY AREN'T WE? I GUESS THAT'S WHAT HAPPENS WHEN THEY CANCEL A BOOK OUT FROM UNDER YOU, EH, CRAMPS?
PERHAPS IF YOUR PUBLISHER HAD SPENT LESS ON THAT GARISH COSTUME... AND USED THE MONEY (LIKE MINE DID) HIRING TALENT LIKE BILL EVERETT, STAN LEE, WALLY WOOD AND THAT NEW GUY, FRANK MILLER...
YOUR BOOK MIGHT BE GOING STRONG AFTER 17 YEARS — LIKE MINE HAS!
!? SIX MILLION?! EVERY MONTH?? SIX MILLION?
Ahem
WELL... UM... I'VE GOT... UM... FRANK MILLER...
AND... AND RADAR SCOUT! YEAH BUT... RADAR SCOUT...
DAREDEVIL
DAREDEVIL
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